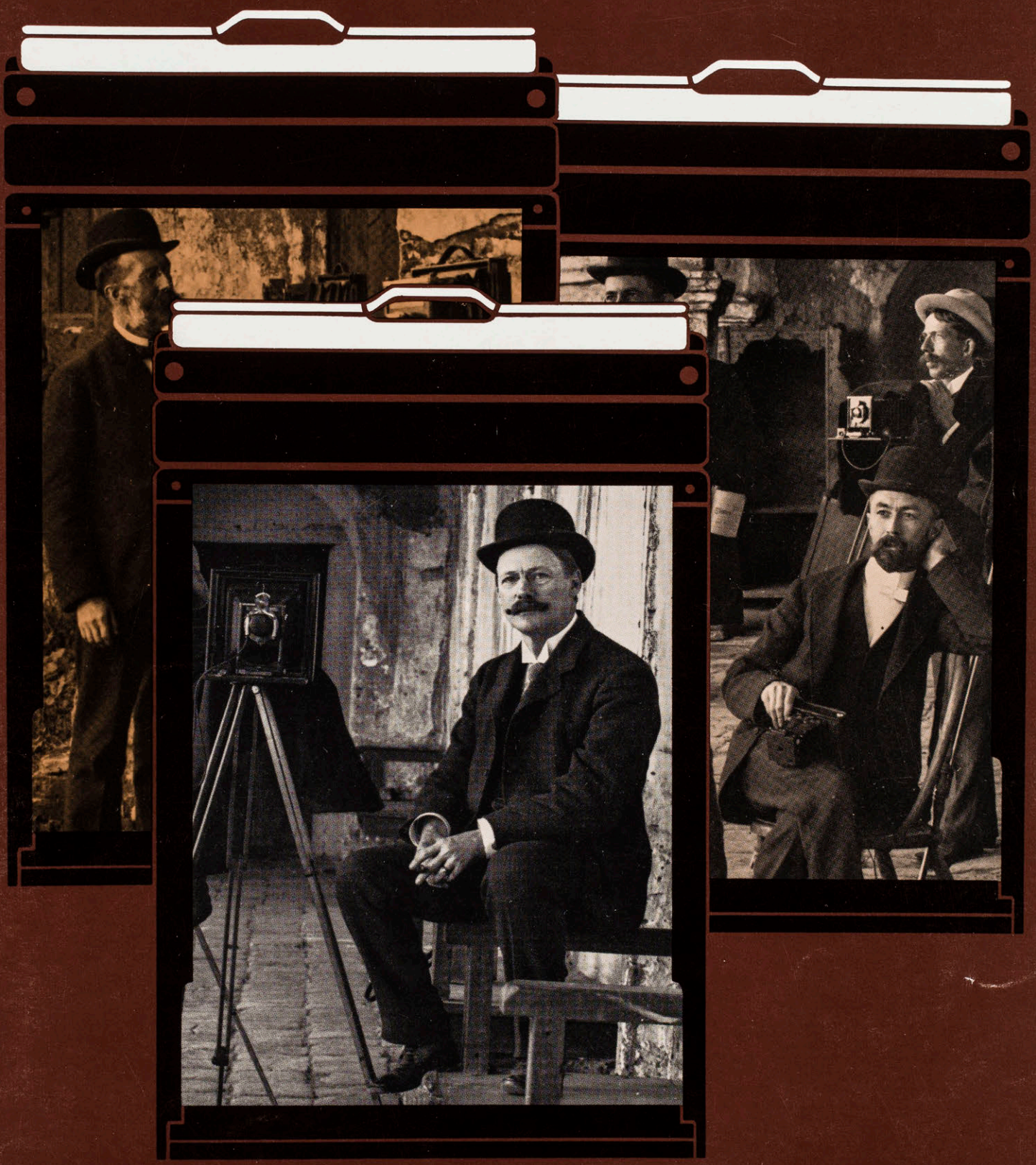
SHA
SCIENCE & HISTORY ALLIANCE

# QUARTERLY

LOS ANGELES COUNTY MUSEUM / VOLUME 1 · NUMBER 3-4

## History Preserved on Film

*Also in This Issue • The Atotonilco Mammoth Hunt • Haciendas of Mexico • The Sculpture of the Yoruba • School Days • The Theatre in Los Angeles • Elephants in the Museum*



# CHARTER FLIGHT FOR MEMBERS OF THE SCIENCE AND HISTORY ALLIANCE

*The announcement of the* SCIENCE AND HISTORY ALLIANCE *Charter Flight to London on September 29 brought in a deluge of travel requests, office visits, and telephone calls from our members. The first one hundred and thirty-seven applications to be confirmed on this four week flight were postmarked within forty-eight hours after the announcement was placed in the mail. While the waiting list is now long the success of a charter flight depends upon replacements. The first Orientation Meeting on April 23 gave participating members of the* SCIENCE AND HISTORY ALLIANCE *an opportunity to get acquainted and to know more of the details of the flight.*

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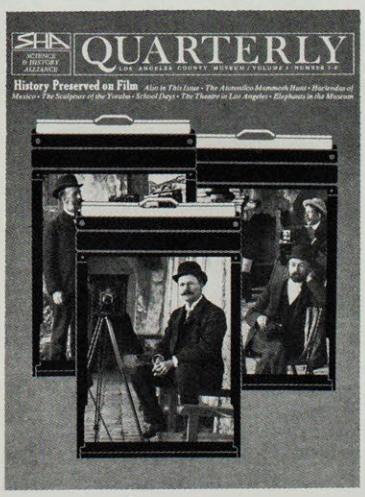


*design: Jesse Perez*

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SCIENCE & HISTORY ALLIANCE

# QUARTERLY

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History Preserved on Film ..... 4
The Atotonilco Mammoth Hunt ..... 16
Haciendas of Mexico ..... 18
The Sculpture of the Yoruba ..... 24
School Days ..... 30
The Theatre in Los Angeles ..... 32
Elephants in the Museum ..... 38
1962 New Membership List ..... 41
Science and History Alliance Benefits ..... 44
Museum Spotlight ..... 46

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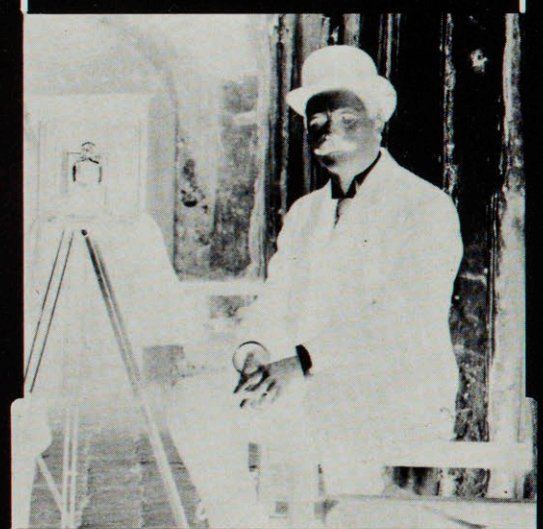
The Los Angeles County Museum QUARTERLY is published for the SCIENCE AND HISTORY ALLIANCE. Staff this issue: Lucille Libow (editor), Harry Pack, Jesse Perez (art editors), Elizabeth S. Hunt, Eleanor B. Lehner (assistant editors). QUARTERLY Committee: Theodore Downs, Herbert Friedmann, Ruth I. Mahood, Gretchen Sibley, Fred S. Truxal. (Museum Photographer) Armando Solis, (Museum Illustrator) Mary Butler.

# HISTORY PRESERVED on FILM



Robert Weinstein
Ruth I. Mahood

# History Preserved on Film

**About a year ago the History Division began to work on a thorough inventory of its collection of photographic glass negatives. To assist in a more thorough evaluation of the importance of these negatives, Mr. Robert Weinstein, who has made an extensive study in this field, volunteered his services. Through much effort and time on his part, the historic value of this collection has been established. He has been, and is now, acting as a field representative for the History Division securing collections of historic negatives and prints now in private hands. Mr. Weinstein has collaborated on the article "History Preserved on Film" and selected the photographs reproduced as accompanying illustrations.**

Forgotten historical artifacts may be hidden away in trunks or drawers in your attic or cellar.

Valuable but unrecognized treasures may be vanishing beyond recall as bulldozers and tract developers level one old home after another.

One of the History Division's particular concerns at the moment is the dusty boxes of "grandfather's old photographic negatives" that you may be tempted to discard as "old-fashioned" and "of no further use."

The increasing popularity of photographic history books in the United States has led us to study old photographs and negatives with renewed interest. Some of them can prove to be of prime historic importance. For instance, many have recorded locations or architectural trends or treasures that long ago disappeared from the California scene.

The need to preserve such negatives and photographs becomes increasingly apparent every time the History Division receives a new request for permission to use its photographic materials. Such requests arrive with astonishing frequency from historians, journalists, ethnologists, anthropologists, archaeologists, researchers, and authors.

The process for making photographic negatives is about 120 years old. Inasmuch as they are now prized as documentary references and, therefore, valuable tools for the above-mentioned creative people, it is necessary for them to be collected and preserved *now*. If we are to make use of this type of material for our future social and cultural growth, we must acquire and maintain what is still available before it can be lost through accident or indifference, through the leveling and rebuilding of communities, through inadequacies of library cataloguing procedures, or through neglect or deliberate destruction.

The experience of the History Division with the A. C. Vroman collection only serves to emphasize the importance of recognizing and preserving such a collection before it is too late. For years Mr. Vroman's 2500 glass negatives had been stored in almost forgotten filing cabinets in the Los Angeles County Museum. One person happened to remember them, however, and through concerted effort they were located.

As soon as their scope and content were known, the History Division began to receive requests for their use from all parts of the United States. Many books, as well as magazine and newspaper articles, have drawn on *The Vroman Collection* for illustrative materials. One hundred reproductions from the collection appeared in a publication entitled "Photographer of the Southwest." The enthusiastic critical response this book received offered proof of the new appreciation felt for historic photographers by both professionals and amateurs alike.

Fortunately the History Division possesses a fine nucleus for a significant collection of historic photographic materials. Some 25,000 negatives and prints have been assembled during the fifty-three years since the Museum was established. This number may seem small, when we consider the potential, but it is a good beginning. As our associates outside the Museum staff become aware of and concerned about this need, it is conceivable that the collection may grow by leaps and bounds.

We are particularly interested in negatives or prints that show the California or the Western scene, with special emphasis on Southern California. We are interested in collecting any and all that may be historic in nature. Sample illustrations, selected from the Museum's collection, accompany this article.

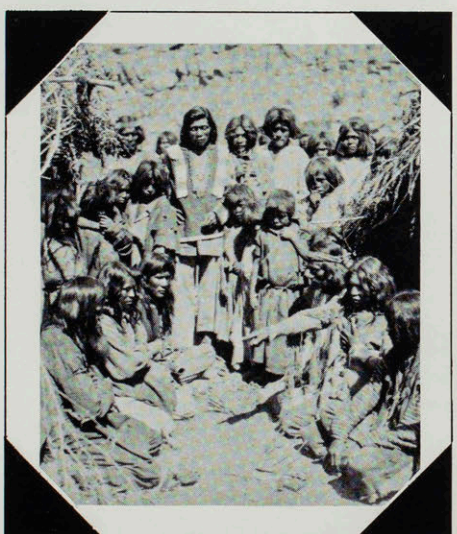
A brief summary of the Museum's photographic negatives and prints will

*Apache Indians. Stereograph by Jack Hillers, photographer with the United States Topographical and Geological Survey of the Colorado River of the West.*

*Women and girls from Mishongnovi, Hopi pueblo, 1898. Three shapes of headdress are shown, among them the famous squash-blossom worn by the young unmarried women.*

*Apache Indians. Example of the once popular stereograph, taken by Jack Hillers, famous Western photographer of the 1873 expedition into the Southwest.*

*Navajo silversmith at work at the bellows.*



# History Preserved on Film

*Opposite page: The beach at Venice, California, early 1900's. The green cars of the Los Angeles Pacific Railway made the Venice run in the record-breaking time of thirty-five minutes to bring Angelenos to the beach.*

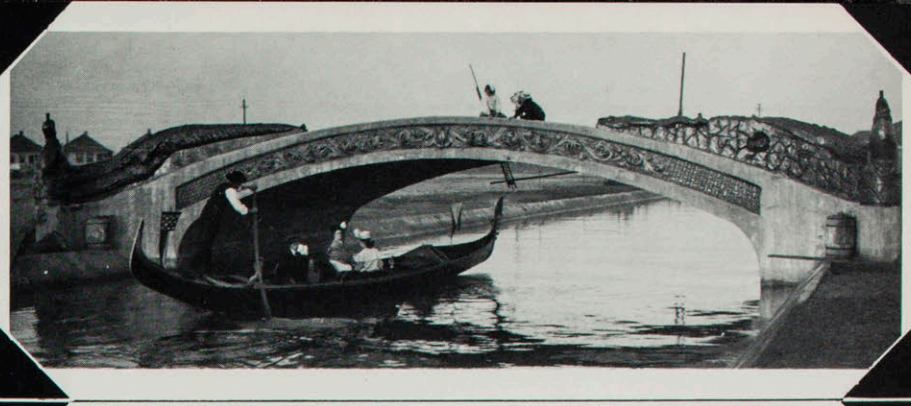
*Right, top to bottom: A canal in Abbot Kinney's Utopia—Venice, California. At first, Angelenos were mildly interested in this new town patterned after some strange city in Italy, where folks preferred to be pushed around in boats.*

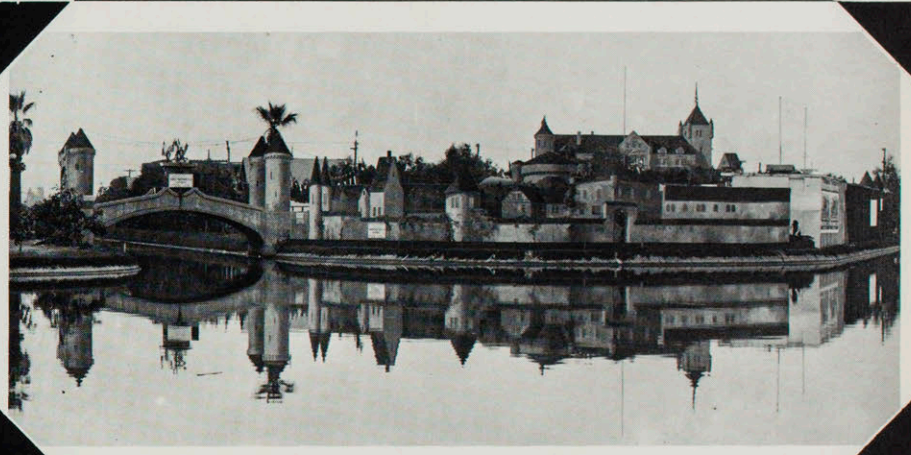
The Midway Plaisance, *provided the carnival type of entertainment in the early 1900's. It was housed by the lagoon in a row of stucco-colored buildings and became a most popular amusement center in the Southern California area.*

*This is not Disneyland, but a view of Venice from the canal in the early 1900's.*

*The Venice Midway about 1906. Wide-eyed joy seekers fell victims to the side-show oratory of such attractions as "Bosco Eats 'em Alive, Madame Fatima, oriental gun spinners, exponents of the art of the hula," to mention but a few. Note the gondola and gondolier.*

*Below: The box-like Antler's Hotel, Venice, early 1900's, fronted on the lagoon and furnished lodgings for many visitors to this "greatest show in history."*





show such outstanding collections as those of Warren A. Dickson, consisting of almost 13,000 negatives; of George F. Howell's photographs of Pasadena; and an assortment of negatives by F. H. Maude, an early Los Angeles photographer of the 1870's and 1880's.

Aside from the negatives, other photographic collections, such as the Coronel, del Valle, C. C. Pierce, and Behrendt, contain rare and valuable daguerreotypes, ambrotypes, tintypes, and early paper photographic prints, many of which are mounted or in albums. Such subjects as Mexico before 1890 and pre-1900 Hawaii, as well as those of a more local nature, are included.

*Left, top to bottom: Pushcart Alley, Lower East Side, New York City, early 1900's.*

*Shoeshine boys playing marbles in Park Row, New York City's famous newspaper center, early 1900's.*

*A grocer and his family, Lower East Side, New York City.*

*Right: The tenements of the Lower East Side, New York City, early 1900's.*

PICNIC
ELECTRICAL CABLE
SPLICERS HELPERS
SAT. JULY 25
& LUNCH ROOM.

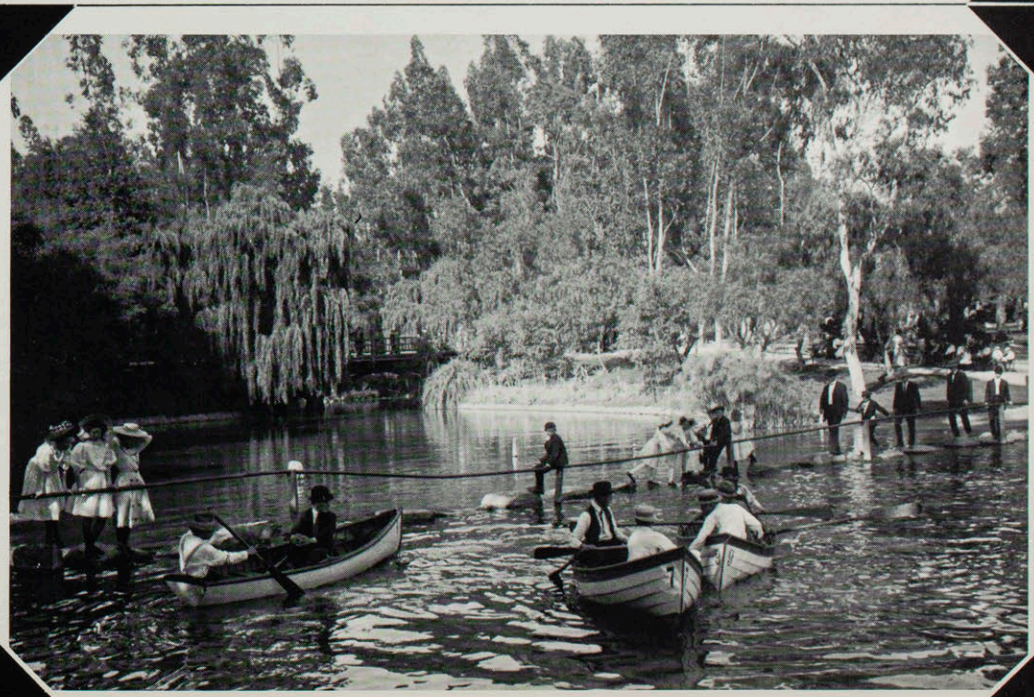
# History Preserved on Film

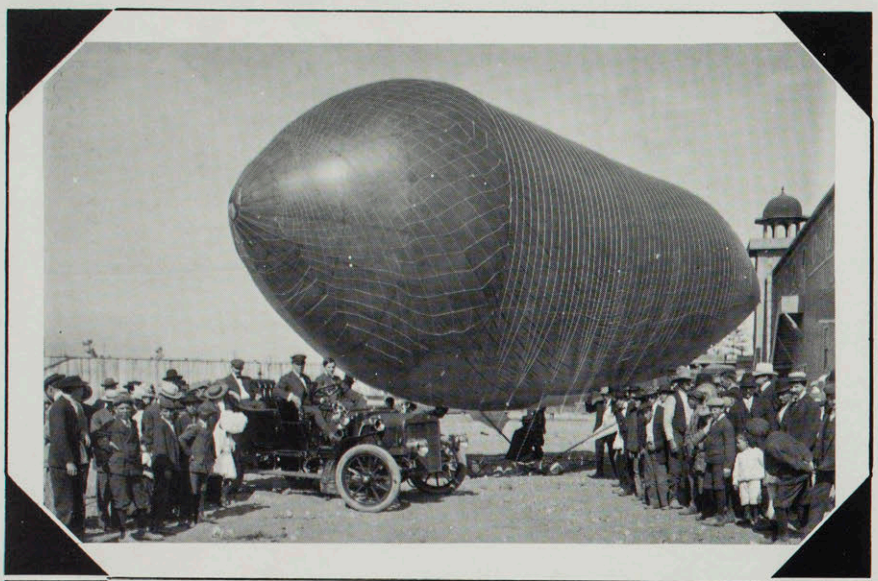
*Above: Main and Spring Streets, looking north, Los Angeles, circa 1900. Even as early as this, it was necessary to make repairs to the streets.*

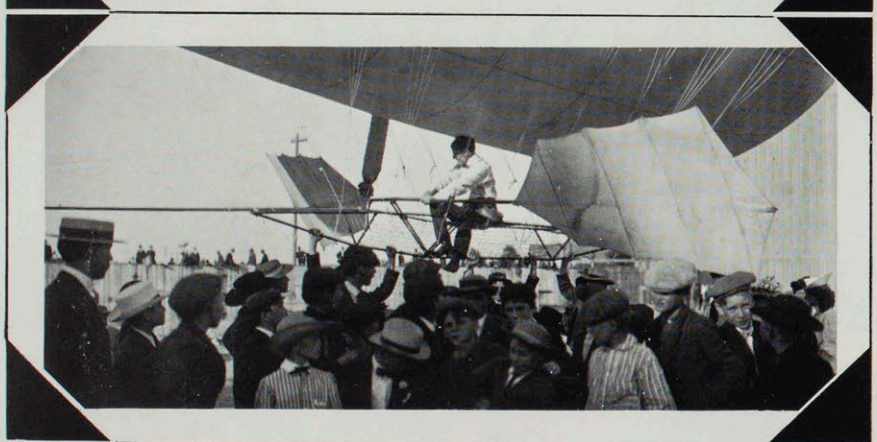
*Bottom, left to right: Corner of Fifth and Broadway, looking north, Los Angeles, circa 1910. Street cars were the main method of transportation then. Today, the last car has vanished from the Los Angeles' streets. Notice the "scramble" pedestrian traffic!*

*Crosstown, Belt Line, horse-drawn trolley car, New York City, early 1900's.*

*Westlake Park (now MacArthur Park), Los Angeles, early 1900's. It "is beautified by a placid sheet of water, upon which the visitor, for a small sum, may row to and fro in well-constructed boats provided for the purpose."*







*Left, top to bottom: Rare group daguerreotype in plush-lined viewing case, circa 1845. "The three Stone sisters, friends of Doña Merced Coronel, San Luis Obispo."*

*Probably an experiment of about 1906 or 1907. The automobile is a White Steamer.*

*A man-powered machine using paddles, which was doubtless unsuccessful.*

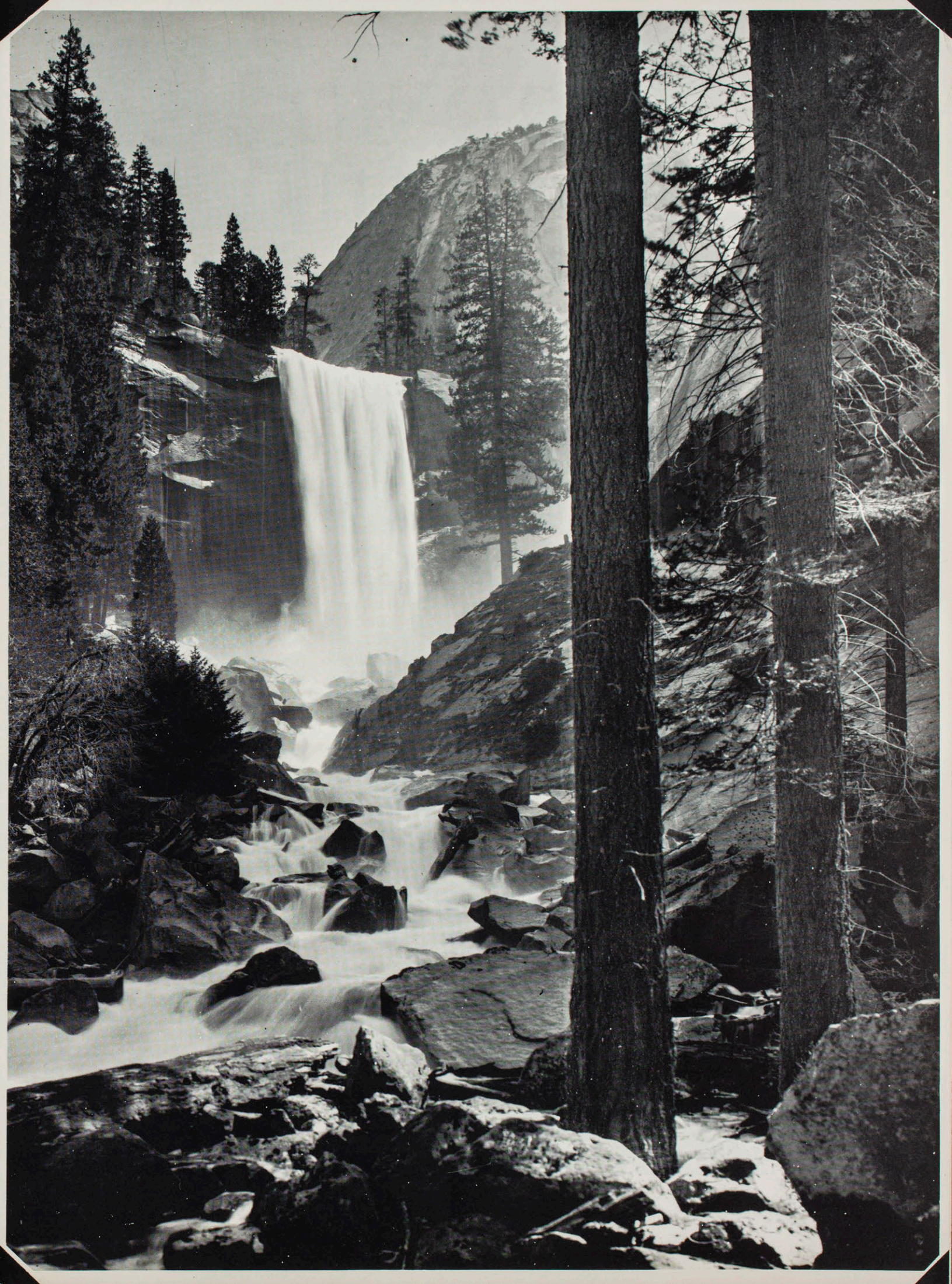
*Loggers with donkey engine lumbering in the redwood forests near Eureka, California, 1886.*

*Right: Vernal Falls, Yosemite National Park, 1901.*

One other classification must be mentioned here—that of stereographs. This extremely interesting collection includes illustrations by some of the best known photographers of the late nineteenth century—Jack Hillers, William Henry Jackson, C. E. Watkins, I. W. Taber, Edward Muybridge, H. F. Payne, V. Wolfenstein, and William Godfrey.

Where can similar photographic records be located? They may be very carefully preserved and packed away. Most likely they have been forgotten and abandoned, since their need and historical value has never been recognized. They may be found in garages, attics, even under houses. If they have been packed away in spaces that are little used, the possibility that they may have been damaged is lessened.

This generation must see to it that these valuable photographic records of our historical heritage are found and preserved. If they are rounded up now and placed in a museum depository, they will be cared for properly and will be preserved for the research workers of the future.



# THE ATOTONILCO MAMMOTH HUNT

by
J. R. Macdonald
Photographs by
Arquitecto
Diego W. Delgado

The excavation of a drainage canal at Atotonilco el Bajo, Jalisco, Mexico, led to the discovery of a large accumulation of mammoth and mastodon bones. A recovery project was started by the Universidad Autonoma de Guadalajara under the direction of Arquitecto Diego W. Delgado and his associates. Several pits were opened along the canal where bone concentrations had been exposed and at the site of another canal, near the pueblo of Catarina, eight kilometers to the south. The excavations revealed a number of concentrations of bone and one nearly complete skeleton of a mammoth at Catarina.

The fossils were preserved in late Pleistocene sediments laid down on the bottom and along the shores of a lake covering the present Lago de Atotonilco and Lago de Zocoalco. The mammoths and mastodons, as well as other animals, died and were buried in the mud. Some bones were tramped on by other animals and broken; other animals were mired in the mud and died in place. These skeletons are better preserved and often partially articulated.

After the exploratory work established the presence of a large quantity of material, the work was stopped and the pits refilled. Mexican law strongly regulates the excavation of historical and scientifically important sites. Permits must be obtained from the federal government, and the excavation must be conducted by professionals and supervised by representatives from the national institutes and museums.

As a consequence of these regulations, the Los Angeles County Museum was contacted by the Universidad and a joint cooperative venture proposed. The Museum was well known to the Universidad and in the Guadalajara area because of the work of Dr. Theodore Downs, Chief Curator of the Earth Sciences Division. The negotiations resulted in a three-sided arrangement involving the Museum, the Universidad, and the Instituto Nacional de Antropologia e Historia. The Museum was to furnish a paleontologist and partial financial support; the Universidad to furnish logistical support and liaison through Señor Delgado; and the Instituto to furnish a supervisor for the local labor force and partial financial support. Mutually satisfactory arrangements were easily worked out, and the project was launched with the aid of the Museum Associates. Mr. Harley Garbani of San Jacinto, California, and I left for Guadalajara on the first of November, 1962. (Mr. Garbani has been a long-term contributor and collaborator in the Museum's Vertebrate Paleontology program.)

*The Paleontology Lesson. Front row: Pablo Lopez and J. R. Macdonald. Rear row: Jean Brunet, Harley Garbani, and Diego Delgado.*

*Screening for microfossils. Harley Garbani is sorting through the washings from a screening. Matrix from the excavations was sacked and soaked in our well (foreground) for several days, then screened, dried, and sorted. Small rodent and bird bones were the reward for this effort.*

A joint meeting of the representatives of the three institutions was held in Guadalajara on Monday, November 5th. The Universidad was represented by its Secretary General, Lic. Carlos Perez Vizcaino and Arquitecto Delgado; and the Instituto by Sr. Jose Luiz Lorenzo, the Chief of the Department of Prehistory. In essence, this meeting was a very pleasant "get acquainted" session as we were all in complete agreement on how things were to be done.

Arrangements for local housing at Atotonilco and the recruitment of a local labor force of seven men were handled by Señor Pablo Lopez, a graduate student in Archaeology from the University of Mexico, who was assigned to the project. In a few days the party picked up an additional member with the arrival of Monsieur Jean Brunet, a graduate student from the Institute de Paleontologie in Paris. (M. Brunet is to spend the next three years with the Instituto working on the vertebrate paleontology of Mexico.)

The addition of a third language to the group added immeasurably to everyone's enjoyment of the expedition. None of the four full-time Atotonilco members, Brunet, Garbani, Lopez, or Macdonald were actually fluent in the other two languages. Fortunately, none of the group were of the persuasion that believes "ignorant" foreigners can be made to understand by shouting. None-theless, a philosophic discussion of paleontological concepts, in which the partici-

*Pit #3 showing the articulated legs of a juvenile mammoth in place. The loungers on the spoil pile and boy at the right of the pit are "sidewalk superintendents." The usual ratio of lookers to workers was two to one. At one time when the author was working alone in a pit, the ratio grew to a record of fifteen to one.*

pants filled in the blanks with any of the three official languages and an occasional attempt at a non-official one, led to some rather startling results.

During the first month of excavation, four pits were dug along the trace of the canal. The first was a blank, yielding nothing of value. The second was a reopening and expansion of one of the Universidad's earlier sites (Figure 2). This pit produced much of the skeleton of an immature mammoth. This animal had been mired to its knees in the lake bottom mud and had perished. The legs were preserved in an articulated upright position (Figure 3). Most of the vertebrae had the ribs were lying between the legs in a pile of jackstraws. There was no sign of the shoulder blades and pelvis other than scattered slabs of broken bone. The cranium was found nearby in a poor state of preservation. This skeleton was left with the Universidad as the Museum already has one mounted skeleton of an immature mastodon.

While cultivating a squash and corn field near Pit #2, one of our peones found some limb bones. We started digging this area after backfilling Pit #2, but three exploratory trenches produced no additional material.

During the last week of November, Pit #4 was opened at another backfilled Universidad site. This pit produced a great amount of bones which represented the remains of five or six young individuals. Unfortunately none of this material was of exhibition quality.

While the excavations were in progress, Mr. Garbani was busy prospecting for small fossils and running a washing and screening operation (Figure 2). This produced a satisfactory collection of small material which will be of considerable scientific value. Included in this collection are horses, camels, bison, deer, the giant rodent *Capybara,* other small rodents, and numerous bird bones.

Mr. Leonard Bessom, the Senior Preparator of the Vertebrate Paleontology Section, came into the field at the end of November, at which time I returned to the Museum.

During December, Pit #4 was completed with the removal of the large accumulation of broken juvenile long bones. The final phase of the operation was the opening of another backfilled Universidad site which was designated as Pit #5. This pit produced a mammoth and a mastodon jaw and a large amount of limb material. It will be possible with a considerable amount of restoration to mount a composite skeleton from this material. The collection was left with the Universidad in order that it might be locally exhibited.

The last pit was closed just before Christmas. Several old Los Angeles County Museum localities were checked and some new prospects were investigated prior to closing down the operation during the last week of the year.

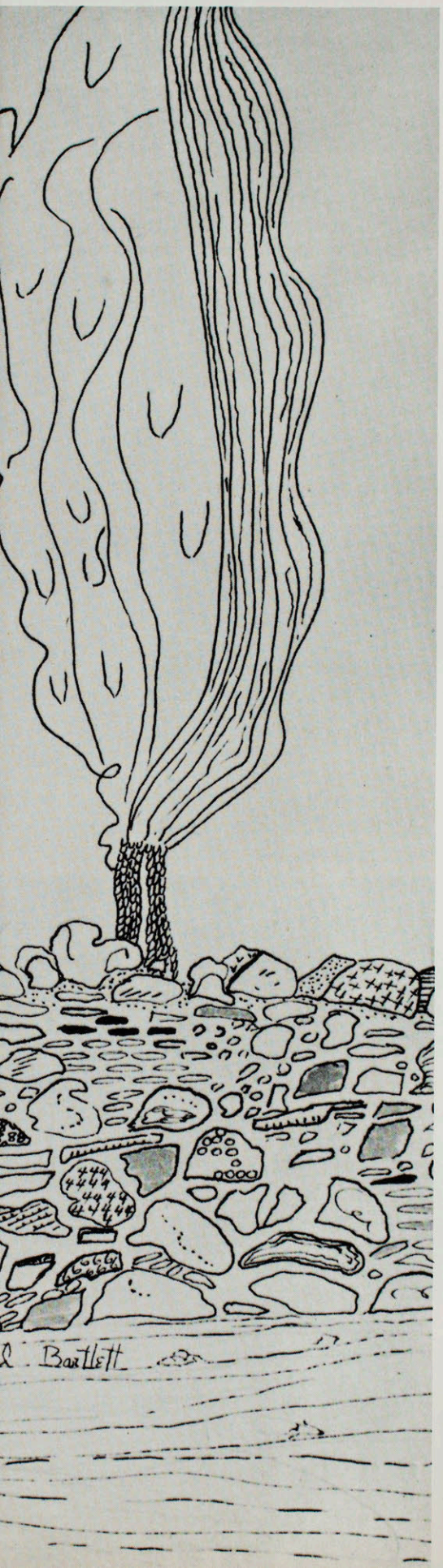
The expedition may be considered a great success. We did not bring home either a mammoth or a mastodon for exhibit in the Museum, but we did collect a fine suite of specimens of scientific interest. And, perhaps most important of all, a rapport has been established between the Museum and two fine Mexican institutions, which will, we hope, pave the way for a continuation of this venture.

*The four articulated legs of the mired juvenile mammoth just before removal. This individual had become mired in the mud just off-shore of the ancient lake. After death the body settled slightly and then disintegrated with only the legs remaining in place. Some of the ribs and vertebrae were found on what was the old lake bottom, at the level of the knees. The poorly preserved skull was found about ten feet from the left front leg.*

# HACIENDAS OF MEXICO

**Residence**
**San Francisco, Jalisco**

San Jose: One of the Oldest
Haciendas in Mexico City
In Plateresque Style



Adobe Desert Hacienda
Endo, Nuevo Leon

The estates, or *haciendas,* where wealthy Mexicans lived, entertained, or repelled invaders during the years between the sixteenth and twentieth centuries, have all but disappeared. The majority of the 8000 that once existed were destroyed or abandoned during the seventeen-year revolutionary period that began in 1910. Situated in remote, seldom visited areas, they now lie in ruins, virtually forgotten.

But, in their day, these establishments reflected tastes and cultures of two continents, a blending of the best that could be brought or copied from Europe with the best that could be built or acquired on American soil. Haciendas could be found that resembled French chateaux, Italian villas, or Spanish rural estates. Many of them were beautiful, both architecturally and artistically. Such styles as gothic, neo-gothic, romanesque, classic, neo-classic, churrigueresque, baroque,

# HACIENDAS OF MEXICO

platteresque, and colonial were in evidence. The one characteristic they all shared in common was spaciousness. Their grounds sometimes encompassed several hundred thousand acres; gardens and such architectural features as patios, rhythmic arches, graceful domes and spires emphasized this spacious atmosphere.

Hacienda residences generally contained twenty or thirty rooms distributed over one or two stories. Broad, shady verandas offered shelter from the sun. Bougainvillea, honeysuckle, cup-of-gold, and yamarada climbed around the lovely arches. The patios were graced with trees and ornamented with fountains. A giant acqueduct was a fairly common sight, perhaps extending for miles across valleys.

Many haciendas "borrowed" from pre-Columbian ruins. A Mayan temple, built atop a buried pyramid, might furnish blocks for a patio floor. Ancient, figure-carved walls might be razed to provide materials for a chapel or a corral. At the Hacienda de Cedra, near Guadalajara, a remarkable *cruz de palenque* was created of pre-Cortesian stone.

Both European and Oriental art graced many of the interiors. There were bronzes, ivories, silk scroll paintings, stained glass, and Gobelin tapestries. There were, occasionally, paintings by such artists as Goya, Murillo, and El Greco. There were Louis XIV pieces, Boulle tables, Venetian cabinets, ormulu chairs, velvet sofas, porcelain lamps, and Sevres ware.

Among the regional architectural trends that could be noted were the desert hacienda, located principally in the states of Sonora and Chihuahua; the feudal fortress, located principally in central Mexico; and the more fanciful types popular in the Mexico City and Puebla city areas. Of these the desert hacienda was the simplest. It was commonly constructed of adobe and designed along the lines of a fort. Its large compound, which served as a livestock pen, a storage facility, and a protective area for the water supply, was built to withstand Apache raiders. Often the livestock and grain were kept on the ground floor. An exterior stairway led to living quarters on the second floor, where a recessed, arched alcove provided a view of the surrounding countryside. Bronze or iron grilles, of plain design, shielded the windows. The few residential furnishings to be found in such a hacienda were usually of simple, ranch-style design. Bullhide chairs, deal tables, and rugs made of hides were examples.

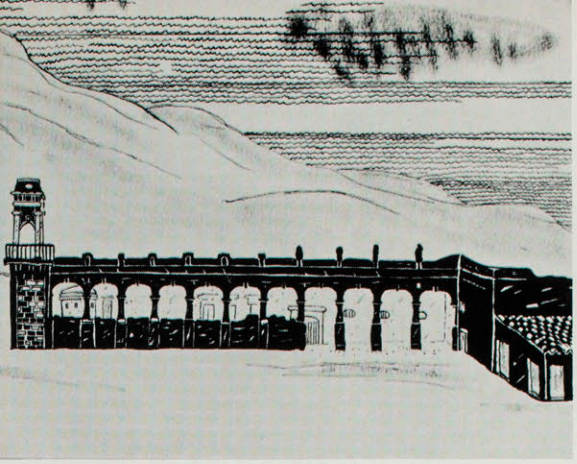
1. Main House, A Mere Shell, Dating 1750 At Zapotitan, Jalisco
2. Near the Toluca Volcano Chapel and Main House Jalapa, Estado de Mexico
3. Stalls for Cattle Occupy Ground Floor of This Rustic Type Esperanza, Estado Mexico
4. Church at Cuisillos, Jalisco
5. La Venta del Astillero, Jalisco: Main House, Chapel and Storage Rooms
6. Residence and Chapel, Now a School, Guarache, Michoacan
7. Plan of 17th Century Hacienda 1,500,000 Acres. Calleja Family Bledos, San Luis Potosi
8. Desert Type Monterrey, Nuevo Leon

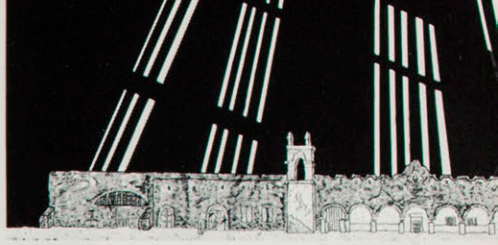
The second type of hacienda, the feudal fortress, featured a large, rectangular enclosure with walls of brick or stone or a combination of both. These walls might be from three to six feet thick and from ten to twenty feet high. Separate residential buildings were situated inside of this enclosure. Masonry turrets at each corner of the compound provided lookout posts; and through conveniently located slots and windows defenders could ward off foreign interventionists, feudists, or rival *hacendado* forces. Over the entry could frequently be seen the family coat-of-arms carved in stone. Exterior walls might be pink, blue, lavender, white, or a pastel combination. The bronze grills that guarded the windows were more ornate than those to be found in the desert haciendas. Instead of simple bars they might feature, for example, a design of arrows or twisted vines. The door at the main entrance might be of heavy mesquite or cedar. In some haciendas it was simple and unpainted. In others it might be topped with cowhide, hairy side uppermost, secured with ornate metal studs.

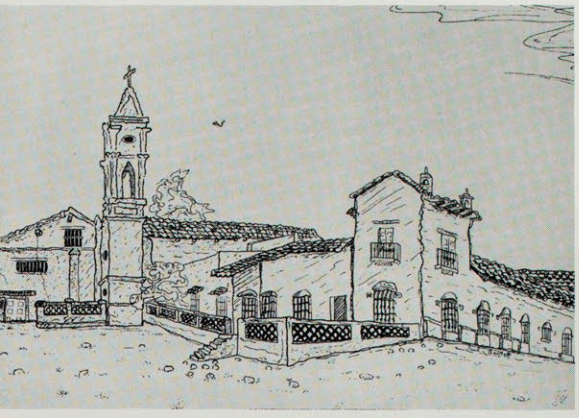
The furnishings in this type of hacienda were more elaborate in design and more durable. The mid-Victorian style was noticeably popular, although articles from France and Spain seemed to predominate. Chandeliers, many of them created in Europe, hung in living, dining, and hall areas. Among rather nondescript paintings a Cabrera might here and there be found. Charcoal stoves were generally built into the walls, although occasionally a *bracero* (a free-standing brazier) might be seen.

Ornamental tiles were widely used, some of them created locally, some imported. Both patterned and solid-colored tiles formed rich designs on walls and floors. In the kitchens, native floral, animal, and bird patterns predominated.

The most lovingly decorated portion of each hacienda was its chapel. Ceilings and walls were skilfully hand-painted and frescoed by native craftsmen. In some chapels they were permitted to create their own original designs. In others a conscientious effort to reproduce European artistic effects was evident. Floors were laid with mesquite, tile, brick, or marble. Various types of crosses and crucifixes were displayed on gold-leafed altars in front of gold-leafed reredos. Niches held Biblical figurines of wood,







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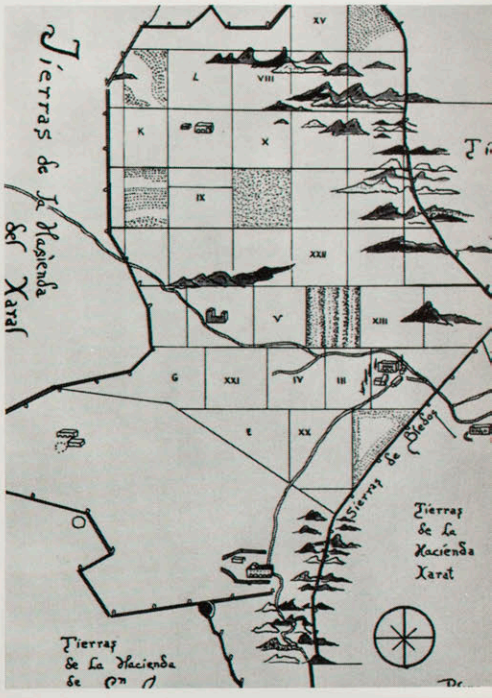
Tierras de la Hacienda del Xaral
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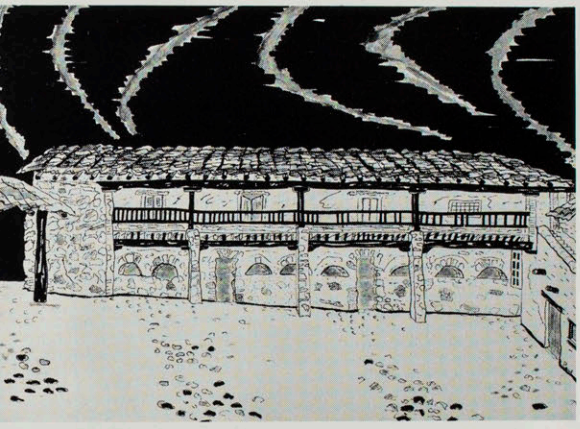


# HACIENDAS OF MEXICO

Paul Bartlett

stone, or plaster. Some were highly colored. Others revealed a more natural finish. Statues of saints and the Virgin Mary were of both local and European origin. They might be diminutive or they might be lifesize. Usually the virgin was carved of wood and was eighteen or twenty inches in height. Her wardrobe consisted of silks, velvets, and brocades, embroidered with gold and set with sapphires, pearls, rubies, and diamonds. Her gold crown or halo might also be jewelled. The niche she occupied, behind the lectern or pulpit, was protected, in later years, by a sheet of glass.

The semi-rococo haciendas of the Mexico City and Puebla city areas were more varied and ornate than the other two styles described. Architecturally they might be churrigueresque, plateresque, or gothic. Generally two stories in height, they might feature carved exteriors, twisted pillars, moulded clay roof drains, and grilled gateways and fences. Doors of the *casa grande* were frequently carved with Spanish and Moorish motifs. The chapels might boast tiled domes and bronze bells with inscribed and dated skirts. Tiled floors and stairs were often Morocco red and gleamed as though varnished. The façades of these structures were pierced with niches in which stood religious statuettes carved by native artists from igneous rock, such as grey or rose *tezontle*. Ten or twenty such niches, each containing a figure, might decorate the front of a chapel.

Some haciendas made liberal use of outdoor sculpture. At Buenavista de Cañedo in Jalisco, for example, lifesize statues of saints were arranged around a forecourt. These had been carved by a local sculptor from a native stone called *cantera*. The European influence was evident in many gardens that featured sculptured religious or lay figures of wood or stone.

In Yucatan, another architectural feature could be noted—a massive entry arch like a miniature *arc de triomphe*. Covered with stucco, rose or lavender in color, it was usually embellished with niches and small inset arches. In this same region an occasional theatre might be decorated with façade masks; or Aztec or Mayan idols might appear on the roofline. Interiors reflected the "red-plush" era.

A typical hacienda bedroom might feature a brass bed, a porcelain washbowl ornamented with hand-painted roses, gold or cedar-framed mirrors, a colossal wardrobe, or *ropero,* of wood, a pair of brass or silver candlesticks, and, in a corner, a marble pedestal bearing a plaster-paris statue of Christ. A still-life painting of roses and fruits and a brass crucifix might be found hanging over the bed.

Marble, stone, wooden, or iron sundials were standard hacienda equipment. Some bore inscriptions. Some mounted tiny brass cannon that were fired at midday by a focused magnifying glass. Others, on the walls of buildings, had gleaming marble faces and bronze gnomon.

Spinning wheels, looms, pottery kilns, bakery ovens, forges, saddleries, gunshops, gun racks, carved watering troughs, pillories, and leg irons were familiar items of equipment. Organs and pianos, always greatly treasured, were transported by ox cart to these remote places. Pianos were sometimes carried, piece by piece, on mule back, to be reassembled for the *hacendada* and her family.

The *tienda de raya,* the hacienda store, was part of the general plan. It consisted of a room, or group of rooms, stocked with such supplies as powder, thread, *machetes,* bolts of cloth, salt, matches, and tobacco, to be sold to the workers. It had a formidable grilled window and a door with several locks and padlocks.

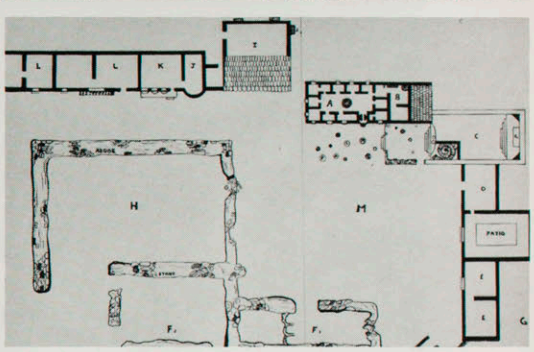
Other characteristic features of the hacienda were a plain schoolroom, with backless benches and a wall map of Mexico; and a jail which was usually a bare cell situated in a turret.

Amidst the affluence that stimulated the creation of these vast and splendid haciendas, the peons, or slaves, might live in huts of rude stones, crudely fitted together without mortar, and topped with roofs of straw. In Yucatan and Campeche they were provided with oval-shaped, one-room, thatched accommodations. In other areas they might live in bare quarters fashioned of adobe.

As has happened in many other parts of the world, such conditions led eventually to unrest, revolution, and the death of an era. Where most of them stood, only a *casco,* a shell, of the principal structures survives today to remind us of those imposing, often beautiful haciendas.

18th Century Residence Puerto de Nieto, Guanajuato

Plan of the Hacienda of Cuisillos

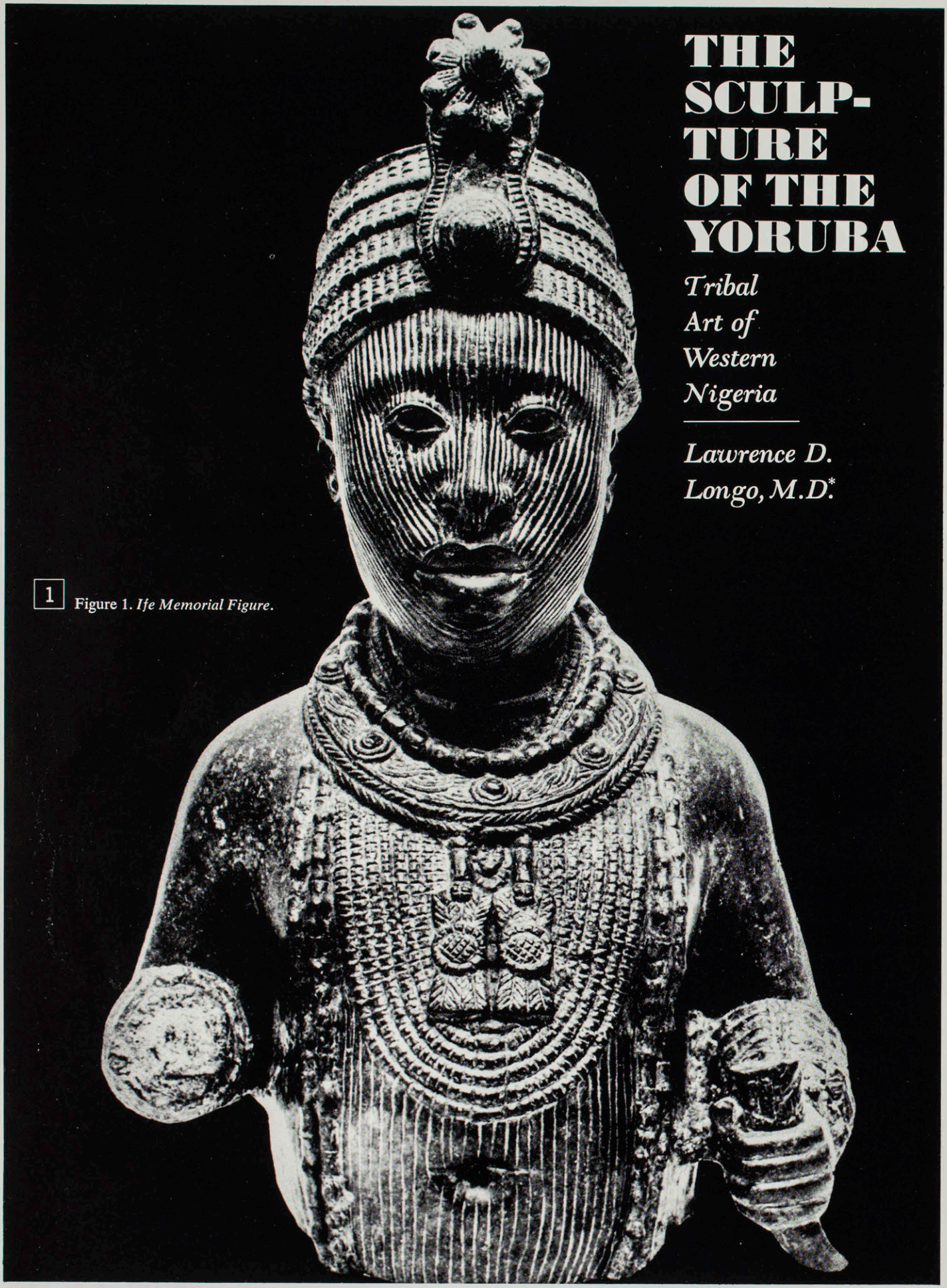



Facade Propped Up by Walls Main House
and Chapel At Medinero, Jalisco

# THE SCULPTURE OF THE YORUBA

*Tribal Art of Western Nigeria*

*Lawrence D. Longo, M.D.**



1 Figure 1. *Ife Memorial Figure.*

*The author is Assistant Professor, Department of Obstetrics and Gynecology, Medical Center, University of California, Los Angeles, and formerly spent three years as Staff Obstetrician at the Seventh-day Adventist Hospital, Ile Ife, Nigeria.

Figure 2. *Ogun—lord of iron—soapstone figures approximately 8 inches in height.*

The sculpture of Africa is recognized today as a legitimate art form which has had a powerful influence upon European art for the past half century. The "primitive" art of Africa originates mainly from the Western Sudan and Guinea Coast of West Africa and from the Congo in Central Africa.

The Yoruba are a group of people numbering approximately five million who live on the West Coast of Africa in the southwestern part of Nigeria and parts of Dahomey. There is an unanswered question as to their derivation. Some scholars suggest that they have descended directly from the Egyptians and point out similarities in their respective languages as a basis for this belief. One can only say that people somewhat like the Yorubas have probably been living in West Africa for at least six or seven centuries. During this time they have had contacts with other culture groups such as the Fulani (who migrated across the Sudan), the Arabs, and Europeans.

The Yoruba culture is very old and possesses a rich heritage. One of the most advanced tribal groups in Africa, the Yoruba live in large, well-organized communities, and have excelled in work such as smelting of iron, spinning and weaving. It is probable that sometime during the fifteenth or sixteenth century the Yoruba culture was at an extremely high level as is evidenced by the Ife Bronzes (Figure 1). These memorial heads probably represent deceased Oni's or kings. Many of the representations in some African art are abstract with distortion and exaggeration of certain portions giving them a geometric appearance. In contrast, the Yoruba sculpture is quite naturalistic and the various pieces of sculpture shown here are fairly realistic in their depiction of body forms and proportions.

The sculpture of these people is not created for its own sake but almost always serves some function in the magic and ritual of their religious system.

The Yoruba religion is animistic and advances the belief that inanimate objects such as masks and effigies may be endowed with a "soul" or life force. Yoruba religion probably also contains elements of fetishism in which these inanimate objects are loved and actually worshipped in themselves, and elements of totemism in which animals are revered and worshipped. To the Yoruba, religion is an intimate part of life and provides him with a rationale for much of what he does or what is done to him. Throughout life, he is believed to be under the direction of various orisas or deities, which influence all aspects of his life. Prior to his birth the course of his life is outlined in broad terms to his mother or some senior member of his family, by the village oracle. All activities such as his birth, puberty, work, business, travels, family relationships, marriage and death are believed to be influenced by various supernatural forces.

The supreme orisa or god is known as Olodumare. Subservient to him are lesser orisas who represent the lords of certainty, of uncertainty, of fertility, of thunder and lightning, of war, of trees, etc. One of the major Yoruba deities is Ogun, the god of iron and war. He is described by the people as being fierce: "Ogun has water, but he washes with blood." He is a culture hero believed to be responsible for introducing iron into the society. Thus all hunters and blacksmiths who use iron are devotees of Ogun. (In recent years some bus and taxi drivers have joined this cult.) Figure 2 represents a pair of soapstone effigies which depict Ogun. (from a shrine in a forest of Western Nigeria) With

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most of the other Yoruba deities Ogun is worshipped every fourth day by his followers in their homes, and once a year the entire village will gather together to honor this deity.

Another of the major deities is Shango, the god of thunder and lightning, who is said to dwell in the clouds. The Yoruba believe that he may be responsible for bringing children to barren women. The crocodile is the totem animal worshipped by devotees of Shango. Thus women who are extremely desirous of becoming pregnant may bring an offering, such as a chicken or small goat to the crocodile in the local Shango shrine. Oshun is another one of the deities held responsible for the fertility of females and her shrines are usually located near rivers, streams or lakes in the rain forest. Figure 3 represents one of the many depictions of Oshun, the fertility goddess, with a small infant on her back. Other Yoruba deities are also believed to be responsible for female fertility. (Figure 4).

The Orisa Ibeji, believed to be responsible for twins, is one of the most important minor deities. To the Yoruba, twins are spirits which have returned to earth with the ability to bring their parents wealth and great power. Twins are thus highly regarded in this culture. In the event that one or both of these twins die the family will have effigies prepared by the village carver depicting these lost twins. (Figure 5). These effigies are then worshipped in the home by the mother in a ceremony in which she symbolically feeds her lost child with kola nuts and washes it with a red powdered tree bark. Of particular interest to the student of Yoruba art is a comparative study of the distinctive carving styles of the Ibeji figures from different villages. Although each carver has his own individual style the carvings from any one village may usually be identified in that they show their own characteristics.

Ifa, the lord of certainty, is one of the more popular Yoruba deities. He is vital to life since he dictates the future and around him revolves an elaborate oracular system in which divination is performed. The priest of the Ifa cult uses several types of apparatus in his role of divination. This activity centers around a tray or plate, Opon-ifa (Figure 6) up-

Figure 3. *Oshun—goddess of female fertility—wooden figure approximately 20 inches in height.*

Figure 4. *Pair of figures from Shrine of Olobofon—approximately 36 inches in height.*

Figure 5. *Ire Ibeji—twin figure from Oshogbo, Nigeria. Approximately 8 inches in height.*

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Figure 6. *Ifa tray. Approximately 15 inches in diameter.*

Figure 7. *Irofa—ivory, approximately 8 inches in length.*

Figure 8. *Ogboni figure—bronze—approximately 9 inches in height.*

Figure 9. *Group of Egungun masks.*

on which casava powder is placed. Marks are made in the casava powder by the priest, following which he recites a poem, supposed to contain the desired information for the suppliant. The priest takes an ivory irofa (Figure 7) and strikes the tray evoking a spirit of Ifa.

In addition to the various deities there are cults or secret societies which have a large following. Most important of these is the Ogboni society, believed to have originated in early earth worship. This is a secret organization of chiefs and other important figures which has developed considerable political as well as judicial influence. Although the authority of this cult has been somewhat lessened under colonial rule, it has continued as an important part of the Yoruba society. Among items used in the Ogboni service are bronze figures (Figure 8) and bronze staffs.

Other societies include the Gelede society, a male fertility cult in which the devotees wear masks on top of their heads, while their bodies are masqueraded by a covering cloth. A form of ancestor worship which is found throughout the Yoruba country is that followed by the Egungun cult. In this society a mask which represents some departed ancestor is worn on top of the worshipper's head (Figure 9). These masks are extremely effective in a dramatic way and evoke a strong emotional response in the observers.

African wood carving has given an important stimulus to European art and perhaps Nigeria's greatest contribution to world culture to date has been its art. With the social revolution of independence, nationalism and developing "civilization," however, the average Nigerian of today is little interested in his cultural heritage and the traditional art forms are held in low esteem. Despite this general lack of interest in traditions, there is a small renewed interest in this heritage particularly among the highly literate Yoruba. There are the beginnings of a new literature, revived interest in music and traditional dress of Africans. It may be that as knowledge and appreciation of African culture increases, the western civilization will be further influenced by the art, literature and the thinking of this area.

# School Days

Jean Cox discussing La Brea animals in Charles Knight mural

Jane Gardner teaching from cart of Westward Movement materials

Class hearing story of lost woman of La Brea

Adam McLeod demonstrating Indian materials

George Adams, senior taxidermist, training gallery guides

To meet the Museum's earliest and most enthusiastic visitors, come to the front entrance of the Museum at 10 a.m. Tuesday through Friday, October through May. Here you will meet several hundred young students awaiting the opening of the Museum's doors—noses pressed against the glass—all eager to participate in the Education Division's program, "Study Tours for School Classes." These students not only participate in the historical or scientific interpretation of the Museum's objects but in many galleries specially purchased educational materials are available to "touch" as well as see. Imagine the impact of handling a "real" sabre tooth; a "real" foot warmer! or, a "real" Indian basket!

The purpose of this program is to enrich the classroom study through the use of Museum materials. A flat picture in the text book becomes a dramatic experience when seen in a diorama; George Washington lives again when "his" chair is just two feet away; or, the importance of the beaver in the settlement of the West is heightened when the "real" pelt is touched.

This program is available to all classes in Los Angeles and the adjacent counties for grades three through high school. Of course, reservations are required. Because of the popularity of the guided tour program, reservations need to be made well in advance of the anticipated visit. Although a school program has been active at the Museum for many years, the present program of guided tours began in a small way through allocations from the Museum Association in March 1958. In the fall of 1958 funds for part-time gallery teachers were allotted in the county budget. In 1957-58 the school tour statistics were 1,630 classes, 58,089 students; in 1961-62, 2,589 classes with 90,105 students participating in the program—84% of which were guided by seven gallery guides.

At the Museum the gallery guides instruct, with the aid of many exciting "props," without the problems of meeting parents, correcting tests, or disciplining students. The visit is balanced by discussion of Museum objects, questions and answers, handling of "things" and individual browsing. In the galleries, there is opportunity for education aspirants to observe hundreds of teachers and meet thousands of students from a wide range of backgrounds.

The aim of the Division of Education is to provide each class with a Museum trained gallery guide to interpret the objects in the gallery allowing for the progress of the class into the related unit and for the grade level. To accomplish this aim, careful recruitment and training of personnel is required. University bulletin boards publicize our need for part-time gallery guides. After prospective recruits are interviewed, they pass a general-knowledge Civil Service examination. From the list established by the County Student Placement office approximately six candidates are selected in the fall. Fortunately, most of these are able to arrange their course schedules without conflicting with Museum activities and thus continue through the spring semester.

Once employed, the potential gallery guides are given a two-week intensive training program under the supervision of the history and science instructors. This includes not only informal lectures within the galleries which they are learning and a behind the scene visit to the Museum laboratories, but also the viewing of films which the students see in the classroom before visiting the Museum and a chance to preview the textbooks and library books read by the students. Their thick reference notebooks contain information on the aims and purpose of the program, history and science background material, and contents of the galleries they will master. Opportunity is given to study gallery labels, to observe a regular employee "guide" an actual school class, and to formulate their own individual approach.

Then—the first tour! Without the pressure of a professional observing, the new gallery guide is on his own with a school class. In this short hour he learns quickly where he needs assistance. As he gains in confidence through background information and teaching techniques, he is formally observed. This is followed by a meeting in which his progress and needs for improvement are discussed. About twice a year informal roundtables are held so that the gallery guides can discuss typical problems and help each other with practical solutions.

To be sure that we are meeting the needs of the majority of classes, a questionnaire is given to the teachers. From those returned we gain an idea of opinions of the study program within the Museum. The following quotations are typical: "Not only did it fulfill the particular need—it was ideal!" "Our tour and lecture were very excellent; handling various items before beginning the tour is good in that the children become more a part of the experience;" and "Guided tours are superior to unguided tours."

Let's take a look at the type of recruits we attract. One of the gallery guides, a language student at USC Graduate School, has just accepted a grant for next fall to visit Egypt to specialize in Arabic studies. Another, a senior at USC, who has been awarded the Phi Beta Kappa key, is majoring in Slavic Studies and minoring in Anthropology. She and her husband plan post-doctoral research in Soviet culture. After her morning classes, a Los Angeles State College graduate student paints in oils in her studio. She seeks maturity as a creative artist and art teaching as a career. A young man from Los Angeles State College plans to teach in college after receiving an M.A. in art history. An older student, father of two children, is now completing the requirements for secondary teaching with his ultimate goal, medicine. A grandmother, who continues in college to satisfy a thirst for knowledge, adds strength to the program. Year after year, her dedication and enthusiasm motivates the trainees.

The roster of former gallery guides fills out the composite picture of the typical "guide." One is chairman of the graphic arts department at San Bernardino Valley College, three teach in Los Angeles City Schools, and six teach in various local school districts. Others who have completed their formal education have branched out into arts, medicine and the business world. The former guides return to tell us that the background information and the teaching experience in the Museum has proven invaluable in their chosen field.

Study tours for school classes are not only an educational program but also a public relations program. Here we have a young visitor who is highly motivated to tell his experience and to encourage the whole family to visit the Museum to see the "wonders" he saw. From one class these statistics: three students out of thirty-two had toured the Museum prior to the class visit. Within the month following, twenty-four students and their families returned. Truly, these young people who enjoy their experience can be our ambassadors of good will.

Quinn's Superba
QUINN'S
THE TIME
THE PLACE
Quinn's
BROADWAY
SUPERBA
PANTAGES
VAUDEVILLE
ALL STAR ORCHESTRA
SUPERBA
QUINN'S
CIGARS
HOME OF

**As a part of the Second Annual History Lecture Series sponsored by the Science and History Alliance, Mr. J. Thomas Owen spoke on "A Night at the Theatre." The following article is an abridgment of this talk. The accompanying photographs are from negatives which are a part of the History Division's theatre collection.**

# THE THEATRE IN LOS ANGELES

The disappearing theatre building is becoming a phenomenon of our times. We hardly recover from the demolition of such as the *Paramount* before we find that lovely *Carthay Circle* is also on the auction block and marked for destruction. During the 1920's, Los Angeles, as other cities across the nation, enjoyed a golden age of theatre building. So, in time there was an overabundance of such temples of Thespis.

However, as long as the demand for both film fare and to a lesser extent, the legitimate, was insatiable, competition was not keen enough to warrant many theatre closings. Of late, however, theatre locations are found to make lucrative parking lots, and the former patrons stay at home to watch television.

This hasn't always been the case. Back in 1871, the Los Angeles Star stated that ". . . we may safely predict, one of the largest and most selected audiences ever congregated in this city . . ." would help inaugurate the new *Merced Theatre*. On the evening of Monday, January 30, 1871, that small second-story theatre was the focus of all attention in the town. They had waited a month for a traveling company to bring drama to its stage. Seated in four tiny boxes and on hard wooden benches, an audience of between 200 and 300 did homage to the city's newest and finest theatre.

It was the *Merced's* misfortune to have been built in a city whose theatrical interests were just awakening to have dreadful acoustics, a need for a good impresario, and a dire lack of theatrical fare, all of which tended to keep the little playhouse dark oftener than it was open. During the early years of the 1870's, the theatre was a success on a small scale, but the drawbacks soon started it on its long way downward.

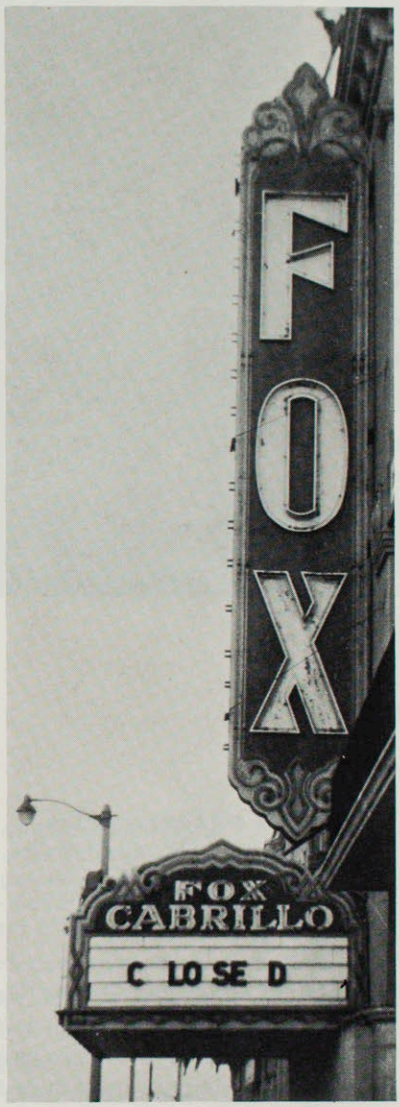
The 1880's saw the building of two fine theatre buildings: the *Grand Opera House* in 1884, and the first *Los Angeles Theatre* in 1888. Of these, the *Grand* is usually considered the first modern theatre building erected in the city. A stage house over its stage made it possible to raise and lower its curtains and scenery without having to roll them up. Other firsts in its notable career include the first Orpheum vaudeville performance and the first professional showing of a motion picture in the city. Both of these theatres were lighted by gas at the time they opened, but when the *Los Angeles* was taken over by William H. Perry in 1893, electric lighting and additional seats made it the city's leading playhouse.

The American premiere of Puccini's opera, "La Boheme," was presented at the *Los Angeles Theatre* in 1897. The *Grand* ended its days in 1936, and now is the site of a bank building. The *Los Angeles,* after being known as the *Orpheum,* and later as the *Lyceum,* was razed in 1941.

It is doubtful whether or not the *Los Angeles* or the *Grand* offered patrons' restroom facilities, but in 1893, a new theatre known as the *Burbank* would have a ladies powder room—or as they called it, the "Ladies Conservatory"—among its accouterments. This theatre was projected during the late 1880's, and the foundations were laid at that time. When the land boom faded into a depression, the projected theatre rose no higher than the foundation level.

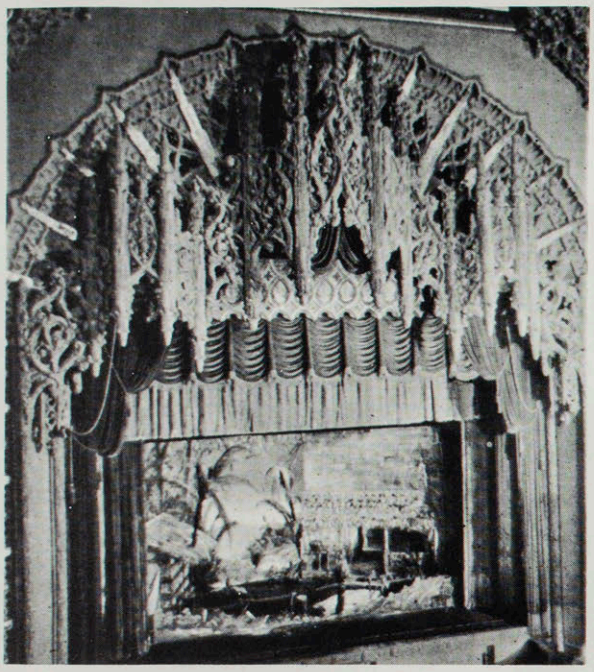
Finally, Dr. David S. Burbank, whose name the theatre bore for many years, finished the theatre and it opened as a stock house in 1893. Its early years were plagued with theatrical failures and even a fire, but when Oliver Morosco assumed managership, in the late 'nineties, it became one of the most successful stock houses in the city. During its nearly seventy years of existence, it has housed legitimate fare, motion pictures, and is now a headliner burlesque house. As such, it is the oldest operating theatre in the city.

With the coming of the 20th century, Main Street began to fade as a theatrical district, and Broadway, with its vaudeville houses, and later motion picture theatres, would for many years be the heart of the city's theatrical district. The year 1903 saw the sensational opening of the *Mason Opera House,* and in 1911, the Pantages and Orpheum Circuits located their new theatres on Broadway. *Tally's* offered Angelinos their first the-

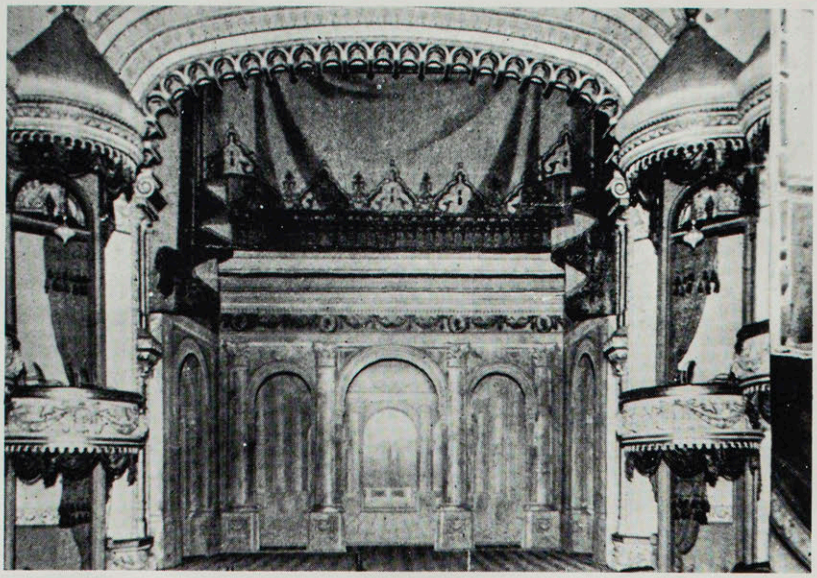


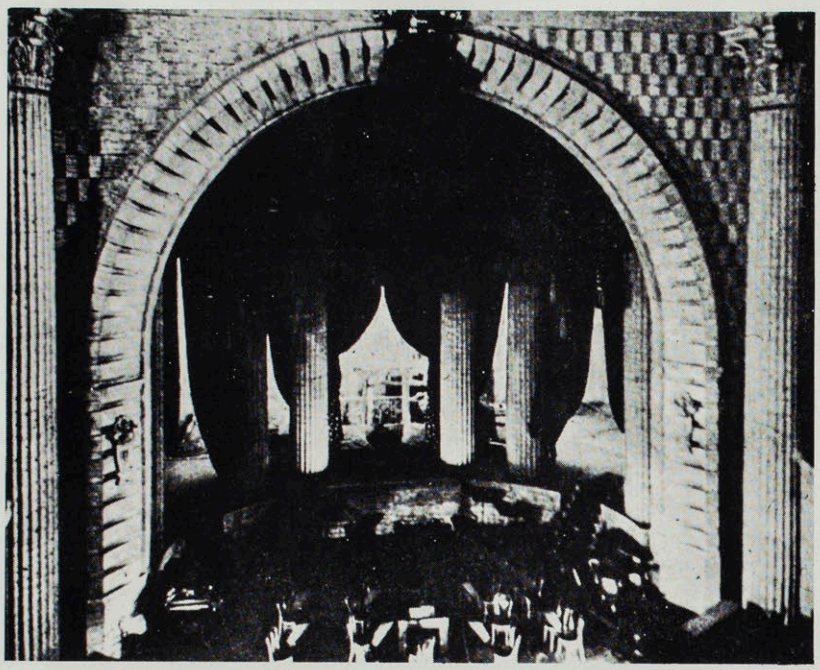

*San Pedro's* Cabrillo. *Its former patrons now park their autos where this theatre once stood.*

*Opposite page:*
Quinn's, Clune's *and the* Pantages *were three of the brightest on Broadway, about 1915.*



*Rococco splendor of Spanish gothic motifs is shown in the stage of the* United Artists *theatre, 1927.*





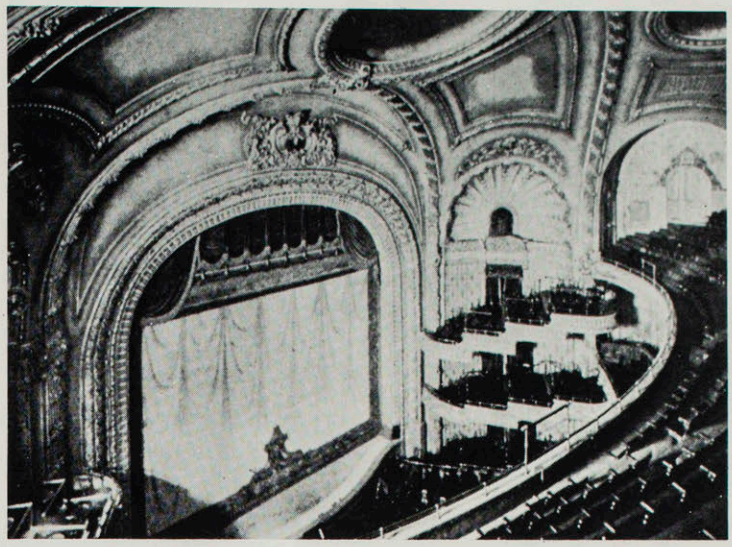
*Stage and boxes at the* Los Angeles *theatre, about 1890. Known as the* Orpheum *and later as the* Lyceum.

*Sid Grauman made cinema history in 1918 at his new* Million Dollar *theatre.*

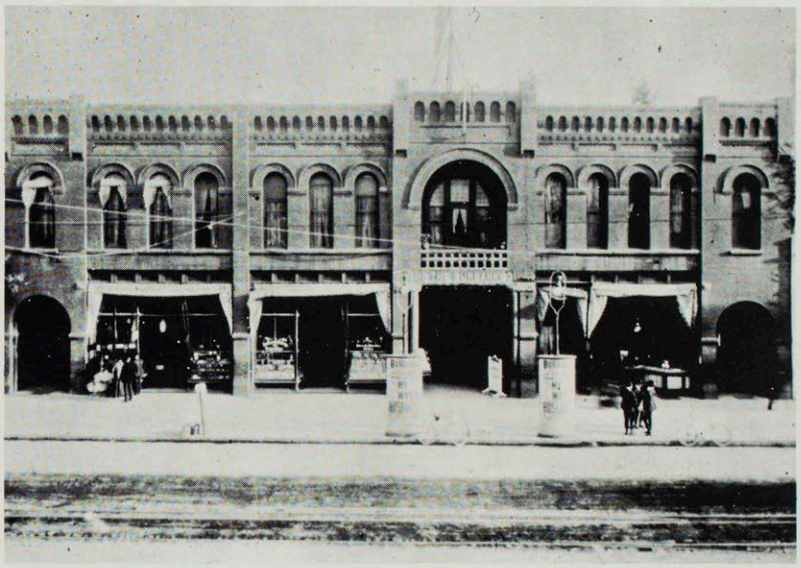
atre organ, while *Clune's* was furnished with the city's first loges. About 1915, Quinn's *Superba,* Clune's *Broadway,* and the *Pantages,* right next door to one another, represented three of the brightest spots on the street. These theatres are still in operation, only the names have changed: the *Superba* is presently doing business as the *Roxy* (it has also had a face lifting since Mr. Quinn's day); *Clune's* is the *Cameo,* and the old *Pantages* is presently known as the *Arcade.*

Clune and Tally vied for the crown as the city's foremost impresario of the motion picture, and the two of them were highly successful. However, when Sid Grauman appeared on the scene with his new *Million Dollar Theatre* in 1918, the crown was his. This extraordinary theatre, one of the city's first movie palaces, was the creation of a local architect, William Lee Woollett. He followed this success later with the *Metropolitan* (the recently demolished *Paramount*).

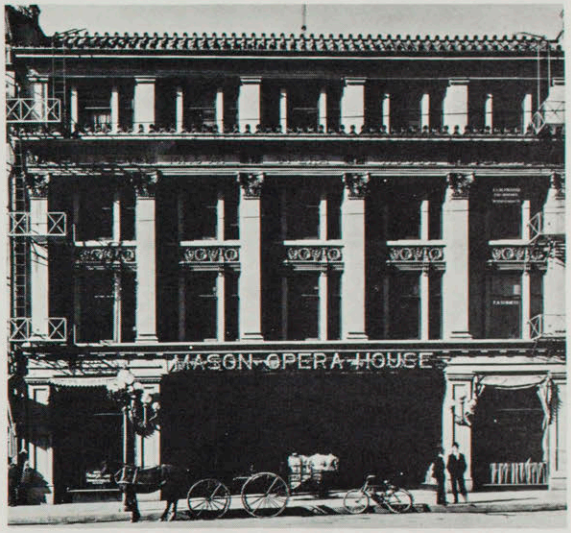
The Broadway district continued to grow: Morosco opened a theatre which carried his name in 1913; *Loew's State* came in 1921; the *Metropolitan* in 1923; the *New Orpheum* in 1926; the *United Artists* in 1927; and the last of the down-



*Architect G. Albert Lansburgh designed the big 6th and Broadway* Orpheum *in 1911. This theatre operates today under the name of the* Palace.



*Few theatres have a past like the* Burbank*—stock, legitimate fare, movies, and burlesque. Photograph, circa 1900.*



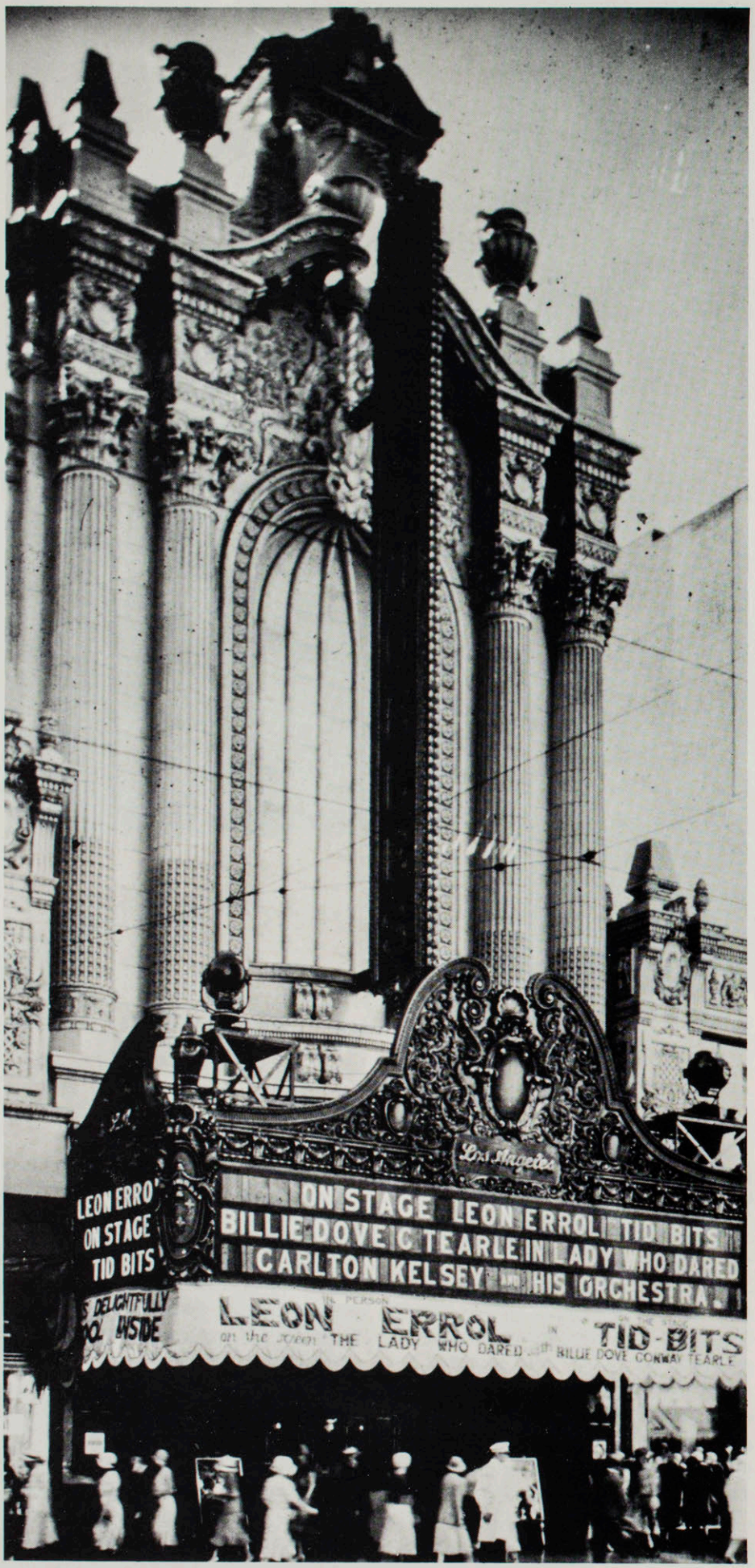

*The* Mason Opera House. *Caruso, Modjeska, Bernhardt—Its roster of greats is almost endless.*

town houses, the *Los Angeles* in 1931. The Broadway district reached its zenith in the early 1920's with vaudeville and the influx of the motion picture.

It is difficult to predict the life or the expansion of a theatrical district. Just when the lights seemed to be glowing at their brightest, Sid Grauman opened a theatre on Hollywood Boulevard out in the country. That this would to an extent be the beginning of the end of Broadway, Los Angeles, few seemed to realize.

The downtown district spilled over onto Hill Street, when the Pantages opened their large theatre at 7th and Hill, which eventually became *Warner Brothers Downtown.* The Junior Orpheum located in the *Hill Street Theatre,* and then there came such way out theatres as Tally's *Criterion* on Grand at Wilshire, and the *Alhambra* on Grand near 7th.

In spite of the seeming change, there were those who felt that Hill Street near 10th might someday become what 42nd and Broadway is to New York. To this end, the *Belasco* was opened in 1926, and was followed by a similar theatre of strange design next door, the *Mayan.*




*Left: The* Los Angeles. *The city's most lavish movie palace offered its patrons food, shoeshines, and, for the ladies, tips on make-up.*

*Right, top row, left to right: Program cover*—Mason Opera House, *circa 1900. Program*—Grand Opera House. *Program*—Los Angeles Theatre.

*Center row, left to right: Program cover*—Orpheum Theatres. *Melba Program*—Los Angeles Theatre, *1899. Ticket*—Merced Theatre.

*Bottom row, left to right: The* Kinema, *later the* Criterion, *was famous for its enormous chandelier. The* Carthay Circle, *a Spanish colonial playhouse, which will fall to the wrecker this summer. Joan Crawford in* Rain—Grauman's Chinese Theatre.

Both of these houses were intended for legitimate fare, but the projected 42nd and Broadway became instead a misanthrope. No one else built that far south, and the town instead took a turn to the west. During the 1930's, both became Federal Theatres. Some ten years ago, the *Belasco* gave up completely to become a revival church, and the *Mayan* is today one of the city's first-run Spanish language film theatres.

During the 1930's, a trend, which started in the twenties, began to populate Wilshire Boulevard with theatres, and had the depression not interefered, Wilshire might have become a notable theatre center. Of those built in this area, one will always be memorable, the *Carthay Circle,* a beautiful theatre building of Spanish styling, whose dazzlingly white tower has been a landmark in the area since its opening in 1926.

Grauman's *Egyptian* was the first theatre to be built on Hollywood Boulevard. This was late in 1922. It soon had theatrical neighbors. The *El Capitan* (today's *Hollywood Paramount*) opened as a house of spoken drama in 1926. The following year, the city's renowned Grauman's *Chinese* sealed the fate of Hollywood as the capitol-of-the-world-of-cinema. In rapid succession the *Hollywood Playhouse,* the *Music Box,* the *Vine Street Theatre* (today's *Huntington-Hartford*), and finally, the *Pantages Hollywood* in 1930 proved quite definitely that Hollywood was the theatre center of the city.

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Los Angeles
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H.C. Wyatt
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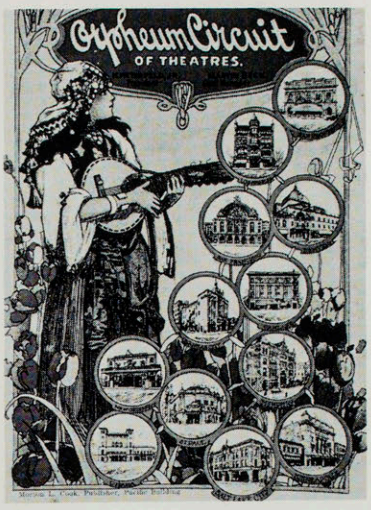
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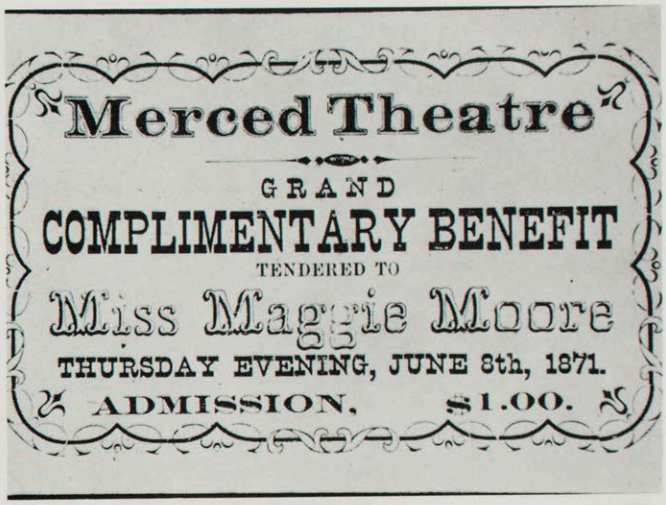
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# ELEPHANTS IN THE MUSEUM ?

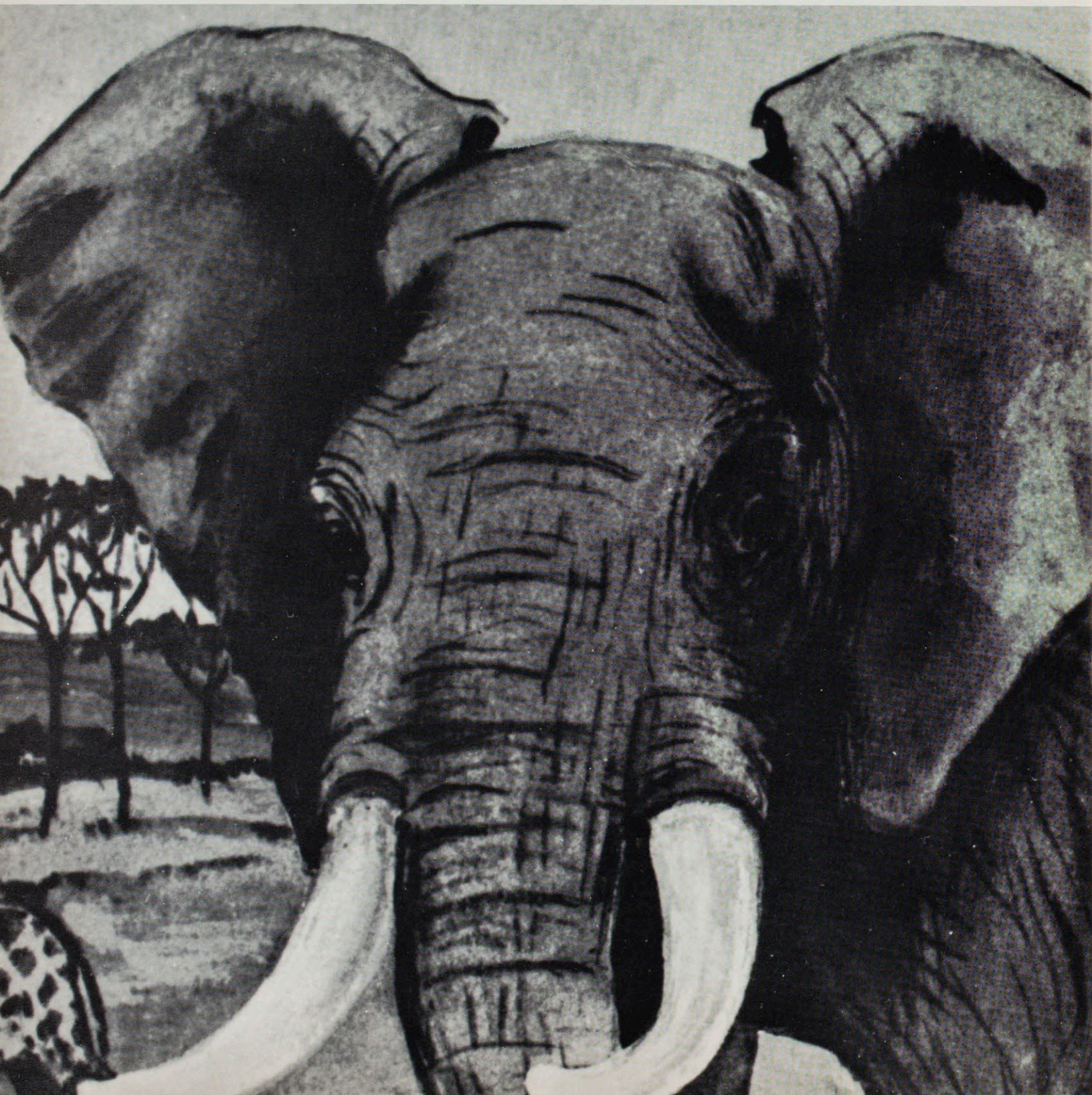
MAURICE A. MACHRIS

As this article is being read, Tom and Valley Knudsen, my wife, Paquita, and I are now somewhere on the plains of eastern Kenya, East Africa. We have embarked on one of the most ambitious projects ever undertaken for the Los Angeles County Museum.

For a long time, many of us have felt that no museum, and especially the Los Angeles County Museum, is complete without an elephant. During this three-month expedition, it is our plan to collect specimens of African elephant as well as other wildlife and plants of Africa for a habitat grouping of these interesting and exciting animals.

Four museums in the United States now have displays of elephants. However, none of these has elephants displayed in a natural setting. Knowing how impressive a single elephant is, even when standing alone in the center of a museum hall, just imagine the impact of a *family* of elephants, surrounded by the animals and plants familiar to its native plains, in a well-lighted, full-scaled exhibit.

One immediately envisions a class of



Los Angeles school children standing wide-eyed in front of such a display, feeling that this is really Africa and not Exposition Park.

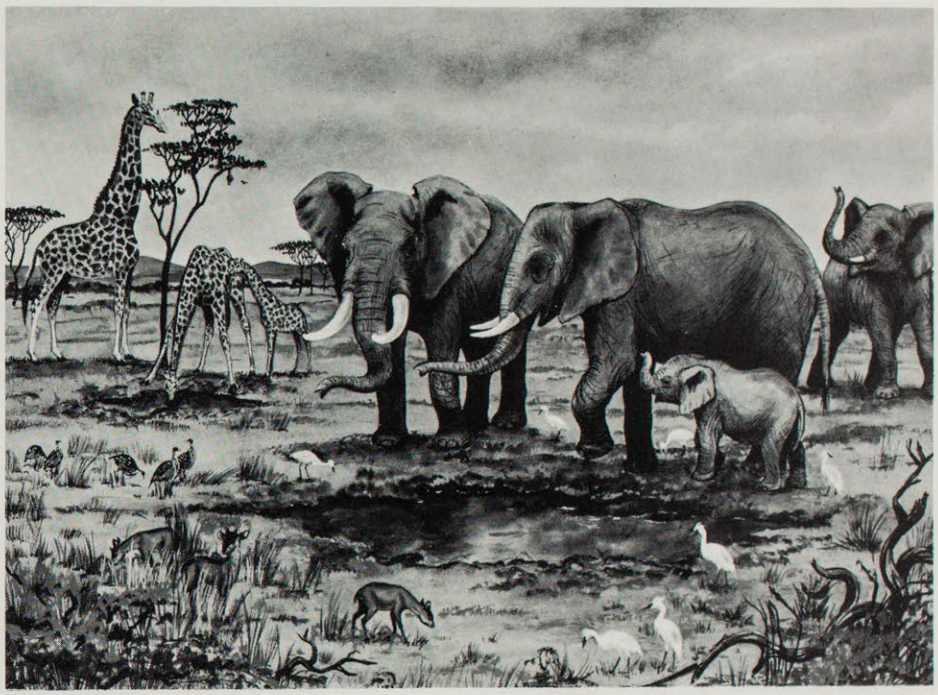
In other museums, the idea of re-creating a habitat group of elephants would be merely a dream, but in the Los Angeles County Museum it can be—and will be—a reality. The Museum is unique in that it has an architectural bay large enough to house such a scene. The African Waterhole Group on the main floor has a floor space of approximately 77 feet by 42 feet. This is ample room for not only a family of elephants, but the group of Masai Giraffe currently seen there as well. The dominating position of this bay at the end of the Hall of African Mammals will make it one of the most dramatic animal groupings found anywhere in the world.

From the time that we first started talking to the Knudsens about this expedition, some two years ago, we knew that it would be a big project—everything about it would be huge. You cannot prepare for a scientific expedition with the same ease with which a hunting safari is planned. This is especially true when there is a family of elephants in the offing.

Trying to anticipate all the needs of a scientific expedition of this type requires many conferences, thousands of words of correspondence, and many hours of thought and reflection. Every item which might be needed must be purchased in advance, all personnel must be contacted, and every crisis foreseen. By the time that planning was completed, some 70 people made up the safari party, and some 2½ tons of supplies and equipment had been shipped to Kenya.

The first step necessary in preparation for any expedition is making the proper contacts in the country to be visited and obtaining all the required permits. It was necessary in this case to get the complete cooperation and help of the Game Department of Kenya, the National Parks of Kenya and the Coryndon Memorial Museum, which is located in Nairobi, the capital of Kenya. We are very pleased with the cooperation and aid received from these official organizations. In fact, their efforts have extended even to the field training of a number of people in museum procedures, as well as standards in the preparation and care of elephant specimens. We are very grateful that the Coryndon Museum has generously put half of its staff at our disposal, including John Williams, world-famous curator of ornithology.

The services of Ker and Downey Safaris Ltd. have been engaged and are supplying three professional hunters with their native crews, including six trained skinners. This company is responsible for the facilities and services necessary for the operation—no mean task considering that they must supply food and shelter for a company of 70.



*Artist's concept of proposed African Elephant habitat group. Illustration by Mary Butler.*

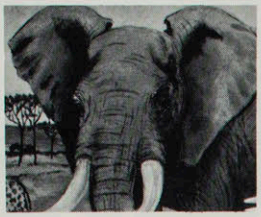
The safari began in Nairobi on March 1, and will last about three months. Along with us are Harry Burrell, a professional photographer who has accompanied us on several previous Museum expeditions, and Mel Lincoln and George Adams of the Museum staff. George Adams, Senior Taxidermist at the Museum, arrived in Kenya about two weeks before the rest of the party in order to complete the training of the skinners who have been assembled there. Mel Lincoln, who heads the Habitats Section, joins the party about April 1 to coordinate the collecting of accessory materials for the habitat groups and to oversee the packing and shipping of plants and animals to be used in the Museum.

Harry Burrell and I have four motion picture cameras and 40,000 feet of color motion picture film with us to record every phase of the expedition. The finished film will serve not only for the preparation of an educational motion picture covering the expedition, but will also be used by the Museum staff as an aid in the accurate mounting and display of the animals brought back. This film will be supplemented by many still photographs to be taken by Paquita.

We have been assigned two hunting blocks near the Tana River in eastern Kenya for obtaining the elephants. This particular area was selected by the Kenya Game Department as the best available. Little rain is expected during March, April and May, and it is relatively close to Nairobi. It is necessary that Nairobi be fairly accessible as it is there that the hides must be chemically treated to prevent damage by insects and other pests.

Once we arrived at the hunting blocks our real work began. Much time is consumed in locating elephants and selecting the specimens which are to be taken. We have decided that four elephants (one large bull, two cows and a calf) will best represent the African elephant to the visitors at the Museum. These animals must

# ELEPHANTS IN THE MUSEUM ?



be very carefully selected for size, age, and general appearance.

Each specimen must be taken individually and be completely prepared in the field before the next elephant can be obtained. The interval between specimens can be a week or more, for the amount of work necessary on each animal is monumental. The skin of an elephant is approximately ¾ of a ton in weight with a thickness of 1¼ inches. It must be quickly thinned down (skived) to ¼ of an inch in order to permit penetration of salt to preserve the hide.

Modern taxidermy methods require the utmost accuracy in reproducing the animal as it actually appears in life. This means that each specimen must be measured between a dozen or more reference points and photographed from many angles. Plaster casts must be made of certain areas of the surface anatomy. The skull and body skeleton are saved so that they may serve as a standard from which the mount may be modeled. When each and every phase of the field preparation of one specimen is completed, then, and only then, can the next animal be taken.

Although our major goal in Kenya is the collection of this family of elephants, we are planning to do much more for the Los Angeles County Museum. Being completely equipped for the preparation and preservation of scientific specimens, we feel that we must take advantage of our situation and collect other mammals, birds, insects and plant life which are needed by the Museum. Our list of desired animals includes pangolins (scaly-anteaters), serval cats, caracal cats, duikers, African hunting dogs, leopards, secretary birds, crested cranes, weaver birds, and many others. We have also made arrangements to collect approximately 1000 small mammals and miscellaneous birds and insects for the research collections at the Museum.

After the work in eastern Kenya has been completed the party will journey to Uganda where we will be able to collect more specimens for display and research. This part of the expedition will be made possible through the cooperation of the Uganda Game Department and the facilities of the Uganda Wildlife Development Company.

In Uganda the Knudsens will collect situtunga, a swamp antelope whose habitat and secretive habits make it very difficult to obtain. Paquita and I will take a walking safari into the Ruwenzori Mountains (Mountains of the Moon) to collect rare sunbirds and Tauroco birds. Later, all of us will join forces to collect a chimpanzee and a forest elephant in an area as yet to be designated by the Uganda Game Department.

About May 6, the Knudsens plan to leave Africa for Copenhagen. Paquita, Harry Burrell and I will continue on to northeastern Uganda, the Karamojo area, Lake Rudolph and back to Nairobi, photographing wildlife all the way. When this is done Paquita will return to the United States. Harry and I will then go into Tanganyika to photograph the world-famous Olduvai Gorge fossil site, where Dr. Leakey of the Coryndon Museum has uncovered so much exciting material concerning the history of man. Our trip will close in Zululand in the Union of South Africa where we will photograph the capture and transplanting of the rare white or square-lipped rhinoceros.

When the specimens are shipped from Africa, only a small part of the project will have been completed. It will probably be five years or more before the present Museum staff will be finished with the project. But it will be worth all the time and difficulties when we are finally able to stand before this re-creation of a bit of Africa in Los Angeles.

*Plans for the Knudsen-Machris African expedition were presented to the Los Angeles County Board of Supervisors on January 22, 1963. In photograph* left *to* right *are Maurice and Paquita Machris, Supervisor Kenneth Hahn, Valley and Tom Knudsen.*

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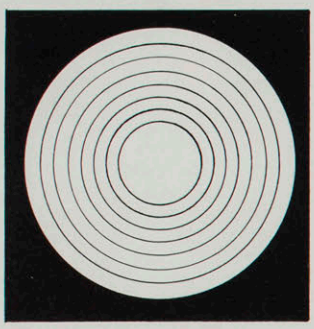


## NEW DIMENSIONS TO DELIGHT WARMLY GREETED ON A WET DAY

On Saturday morning, February 9 the first of the NEW DIMENSIONS TO DELIGHT series at Rancho La Brea was met by a long overdue rain storm. A small staff was on hand to take care of any visitors who might arrive in spite of the inclement weather.

Over a hundred and ten persons appeared and toured Hancock Park with umbrellas and rain boots. To accommodate the less hardy a repeat tour was held on March 23.

## VOLUNTEERS IN SCIENCE AND HISTORY DESIRED

Anyone interested in serving the Museum through volunteer work with the Science and History Alliance should write to the membership office for a volunteer information form. A wide variety of talents may be used depending upon background and number of hours the volunteer is able to give to the project.

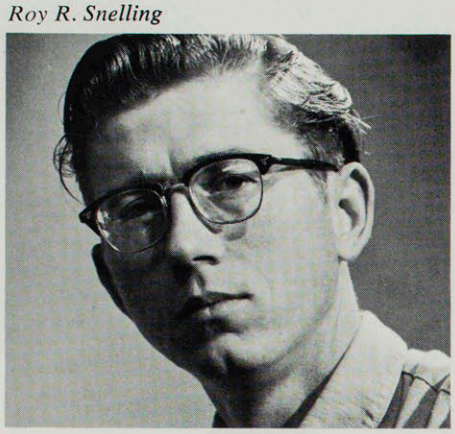
## NEW PREPARATOR—ENTOMOLOGY

Mr. Roy R. Snelling's appointment as preparator in entomology, effective on February 1, has been announced by Dr. Herbert Friedmann, Director.

Mr. Snelling came to the Museum from the Bureau of Entomology, State of California, where he worked as preparator in Sacramento. He has also been associated with the Snow Entomological Museum at the University of Kansas.

As a native of Turlock, California, he has long been a serious student of California and southwestern United States insects. He has published several papers on the taxonomy and biology of ants, bees, and wasps.

*Roy R. Snelling*



## DR. HOGUE, CURATOR OF ENTOMOLOGY, IN COSTA RICA

Dr. Charles L. Hogue, Curator of Entomology, spent the six-week period, November 1 to December 14, 1962, collecting and rearing mosquitoes in the Republic of Costa Rica. This was the initial phase of a project to accumulate specimens of the early stages as well as adult mosquitoes of Middle America (i.e. Mexico,Central America, extreme northern South America and the West Indies). The material is to be used in a general taxonomic and biological study of the mosquitoes of the area being conducted by Prof. John N. Belkin, Dept. of Zoology, U.C.L.A., as principal investigator, and Dr. Hogue, co-investigator. The project is supported through a grant from the U.S. Public Health Service.

Dr. Hogue, working in the field with Mr. William Powder, U.C.L.A. technician, reports that about half of the approximately 100 species of mosquitoes known from Costa Rica were collected on the trip. Although there has not been sufficient time yet to study the material thoroughly, preliminary research indicates much of interest will be learned in respect to probable new species, new records for the country and discovery of the early stages hitherto unknown or inadequately known, for many species.

*John Dewar*

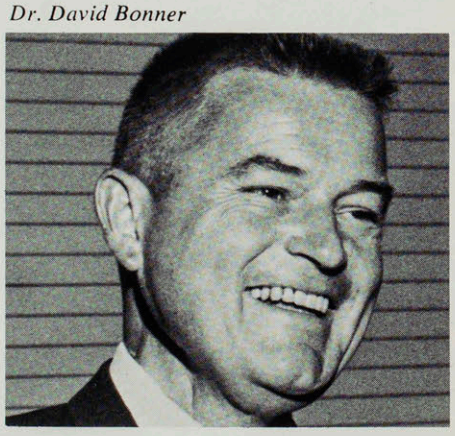
## JOHN DEWAR

The History Division of the Museum has announced the appointment of John Dewar as Assistant Curator of California History.

Mr. Dewar transferred to the Museum from the William S. Hart Museum, in Newhall, California, where he had served as Assistant Curator for the past five years since the opening of that Museum. Previous to this, he was with the Southwest Museum.

Born in South Pasadena, he attended the Chouinard Art Institute and received a B.A. and M.A. degree from Mexico City College.

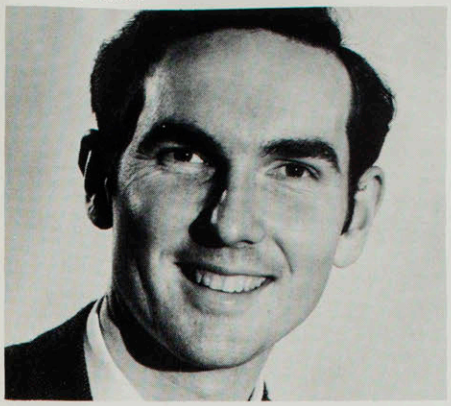
*Dr. David Bonner*



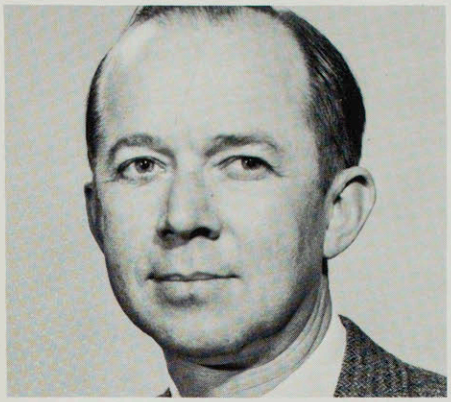
## DR. DAVID BONNER

Much of the material presented by the first speaker on the Science Lecture Series for 1963, Dr. David Bonner, Professor of Biology at the University of California at San Diego, was from recent research projects and is not yet available in textbook form. The current series has proved to be extremely popular with university students. Tickets for this academic group have been available at members' prices.

*Thomas Owen*



*Allan Kreig*



*Richard F. Pourade*

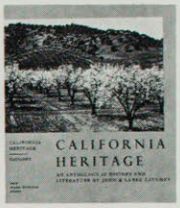
## HISTORY LECTURE SERIES—1962

In the fall of 1962, the Science and History Alliance co-sponsored the second History Lecture Series as a members' benefit and community service.

The series explored intriguing facets of Western History in three successive lectures: On September 25, Richard F. Pourade, author of "The Explorers" and "Time of the Bells," discussed "Through Spanish Archives with Dust Mask and Camera"; on October 23, Allan Krieg told of the "Folklore of the Rails: Tall Tales from the High Iron"; and on November 27, Thomas Owen spoke on "A Night at the Theater—Seventy Years of Theater Buildings."

The third series of History Lectures is planned for the fall of 1963.

# BOOK REVIEW




**California Heritage,** An Anthology of History and Literature
by John and LaRee Caughey
(The Ward Ritchie Press, Los Angeles, 1962; $10.00)

The recent publication of the anthology, *California Heritage,* is eloquent testimony that California has truly come of age. For although garish electric billboards click off the statistical data that California is now the number one state in the union, and a veritable corps of slick magazines display their glittering spreads on the Golden State with amusing uniformity, it is not altogether clear whether this golden aura is the reflection of a genuine 24 carat article, some ambiguous amalgam or, possibly, common fool's gold.

Professor John Caughey of UCLA and his wife, LaRee, long-time and honored interpreters of California history, are wiser expositors. In compiling this generous treasury of Californiana, the Caugheys have assiduously tapped the salient and ultimately enduring aspects of this bigger and perhaps better state. It is a volume distinguished at once by the authors' ease and familiarity with multitudinous subject matter, by impeccable scholarship and by intelligent preparation. Consisting of historical and literary writings, the book is divided into nine chronological sections. This format encompasses the living history of California in all its significant phases.

Indicative of the broad range of the authors' interests is the initial chapter which movingly tells of the California Indians who dwelt on the land long before civilized men came to despoil them of their simple heritage. On then to the Spanish exploration and occupation, a story re-created largely by ebullient journals and letters. The Mexican period follows with its unique blend of studied indolence and carefree medievalism. The pace quickens to the tune of *Yankee Doodle Dandy* as we are presented in succession "The Gold Rush", "The Young State," "The Passing of the Frontier," and "Into the 20th Century." In the final section, entitled "The Climax of Growth and Challenge," the Caugheys attempt a sampling of that vast complex of manners and mores which has made our modern epoch such an exciting chapter in the history of California.

BURT REINER
Preparator—History Division

Los Angeles County Museum
Exposition Park, Los Angeles 7, California
Return Requested